



THE NEW YORK



# DRAMATIC MIRROR

VOL. LVII, No. 1,482.

NEW YORK: SATURDAY, MAY 18, 1907.

PRICE TEN CENTS

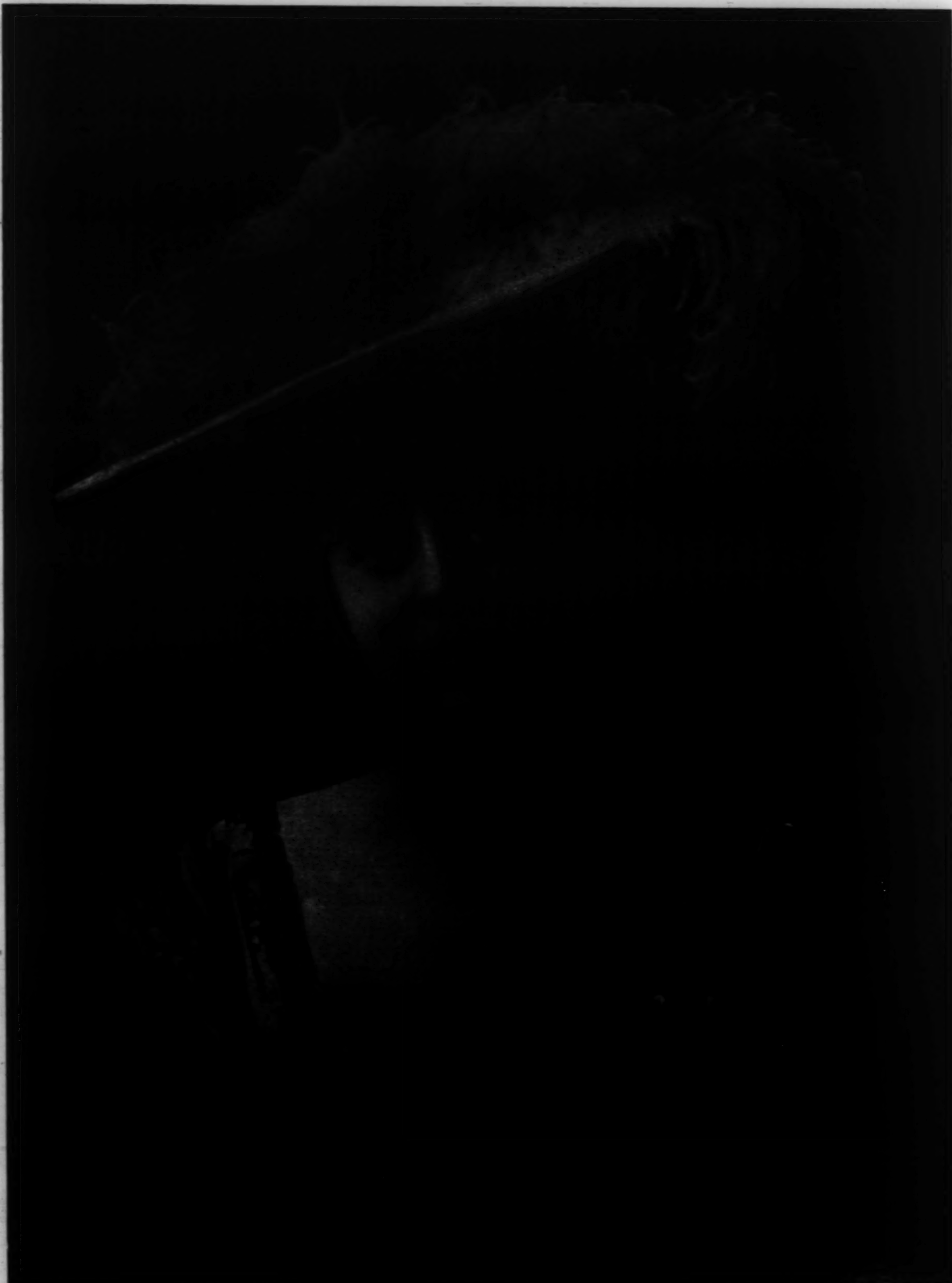


Photo Haller, N. Y.

MARGARET WYGHHERLY.

THE MATINEE GIRL



It will soon be over, the big Fair, if such a bank-full stream of generosity and great heartedness ever ends. Perhaps it has no end, but pours on and on into the infinite sea of decent deeds that must bring us up some desirable where.

We will remember the Actors' Fund Fair as we remember Christmas and our dearest anniversary and all the fine white milestones of our lives. It has been a merry time and a profit taking and profit making time. It was a big time, in the sense that its purpose was large enough to swallow all smaller considerations. A soubrette and an adventuress who had made their joint stage and respective dressing rooms scenes of battle, ended their grievances and forgot their animosities while together they sold strange, useless articles from one booth. On Saturday night I saw the late enemies say good-night amicably. They didn't peck at each other's cheeks with one of those less-than-nothing kisses of women for women. They grasped hands long and closely and looked into each other's eyes with a new understanding. At that moment a deep grave was dug and a host of small envies buried therein. The Actors' Fund Fair achieves for many what travel, Ella Wheeler Wilcox asserts, does for all. It teaches that in this fast moving little world the only really big thing, the only thing that matters, is kindness.

The Fair in a further respect is like travel, for what you see there depends upon what you take there, quite as our candid teachers told us that what we brought, by way of mental enrichment from a trip to Europe, depended upon what luggage of mental improvement and receptiveness we took thither.

If you are looking for funny things you see them. There are Dick Golden as head waiter, receiving a tip from a blushing young woman who had been dared to offer it; and Marshall P. Wilder's Arctic gaze at a subtle signature seeker who piped, "Mr. Wilder, do you hate people who like autographs?" and who made answer, "Yea, madame, I do, I do," and rubicund Bruce Edwards, approached by a spinster who offered good, green money for a chance for him.

And there are sights of another sort. Mrs. A. M. Palmer, in widow's bonnet and veil, and trailing black gown, working as a dozen women for the success of the enterprise which her late husband had helped many years ago to launch. And dear old Annie Yeamans exhibiting the needlework of her own and her mother's and grandmother's hands, the deftness of three generations, smiling one moment, but weeping the next at sight of a friend who recalled the daughter who had heard the great Prompter's last call.

Margaret Wycherly is an actress who can make the transition from deep to light emotions without any audible creak of mental machinery. She conveys by these transitions the notes of helplessness and pathos, dominant always in the woman who loves as Miss Wycherly and her husband, author of The Primrose Path, make Joan Tregenna love. Joan is one of the vanishing type of women who love wholly, without reserve, and the center and circumference of whose world is one man; who, when, that world swerves from her leaves her orbitless, a brief lived comet in the human universe.

But while the modern woman shrugs her shoulders at the whole-heartedness of Joan's manner of loving, in her innermost heart she mourns for and with her. A great love and a great sacrifice have a primal quality that melt the coldest and stimulate the imagination of the most practical of moderns. Joan's was a tremendous sacrifice.

At the curtain of the third act she voices it with a cry and a shudder, with a lapse into her old Devon barbarism of speech.

"I walked the streets for you. I walked the hell of the Paris streets. That's what I done."

When the curtain went down on the girl's awful confession of what she had done to buy food and medicine and keep a miserable roof over the head of her lover in his dire illness, not one was there but knew that here is a new and admirable emotional actress with whom to reckon.

Miss Wycherly has charm, intelligence and more training than is evidenced by much of the acting we see, and withal, a dramatic conscience, which is better and greater than having dramatic ideals. She has beauty of an eerie sort that lies chiefly in a pair of wonderfully beautiful brown eyes, outlined by slim black brows piquantly arched. Her mouth is

flexible and capable of expressing unguessed depths of wretchedness.

Several situations in the play gave Miss Wycherly scope for her power. One of these was one in which she had to depend upon pantomime alone to convey the shock, the amazement, the love, and pain of the meeting with her lover for whom she had made the supreme sacrifice. She is sitting enveloped in classic draperies of blue and white and gold, posing as a Madonna before the life class, when, as the new instructor of the class, he enters. She maintains her pose and only in her face reveals her emotions, chiefly, indeed only, in eyes distended as those of one who looks upon the dead, in a mouth that drooped piteously sideways as though the ordinary muscles that govern the expression of every day had been paralyzed. Only once does she speak or move. She puts forth a timid hand, touches his sleeve and utters in a broken, wailing little voice his name. All the while her wide eyes, strained, brimming with love and anguish, hold one fascinated. It is quiet, agony filled moments like these that gauge all there is of dramatic worth in man or woman.

The play is rugged, having much of strength and less of finish. Personally, I should have been glad to see the play turn upon the supreme sacrifice of the ignorant, loving woman. To have made this the dramatic and psychological pivot of his work, depicting the effects of the confession upon a worth-while man instead of a cad, would have been vastly interesting. But the author makes this episode merely one of the events of Joan's pitiable life, instead of the mountain peak of her poor existence.

One isn't quite sure whether the end of the play is logical, though in the sense in which Joan has always shown herself a tender creature, falling after tremendous bursts of rage or grief into habitual childish gentleness, it is consistent, and there is a deal of philosophy in it.

Harold Veiller doesn't permit Joan to kill herself, which every man or woman or other creature in the audience expects. He makes her experience a great change of heart, though the reason for the transformation, which resembles a transfiguration, is not apparent. Looking into the future with dream-filled eyes that remind us of the matinee when she read so well the lines of Yeats' fairy stories, she said:

"I am going back to the children in old Devon, to them as needs me and wants me. I am through with lovin' but not with livin'."

And so strong a grasp have her eyes and her voice upon our heart that we throw consideration of artistic unities and psychological probabilities to the Broadway breeze, and are glad that Joan Tregenna has been granted the dubious chance for happiness, of living a little longer.

We have seen during the season now near its close some remarkably bad acting as alloy for the very good. We have seen men transform themselves into contortionists and women into strange, mouthing creatures whose original pattern has never been seen on land or sea, nor by twentieth century scientists in the cavern depths of either. So much vital energy has been wasted, whatever may be said of the mental exercise involved, that the player might have saved had the final test of acting been applied! That test the question, "Is this what a human being would do under the circumstances?"

The Matinee Girl had a peep at an unique document last week. It was distinctly novel, for it reflected the despondency of May Irwin. Who would have expected anything but joy illimitable and gaiety infinite from Merry May? Yet at the writing of the letter she was miserable May.

"I don't know whether I shall ever play again," she said. "I am so tired of trouble about bookings that I sometimes think I won't play after next year—perhaps not even next year."

By the way of news postscript to this strange letter comes the story that Miss Irwin has received an offer of \$3,000 a week for twice a day in vaudeville for thirty-five weeks. This will relieve Miss Irwin of any worries about the thousand details that harass the manageress of a company, and Miss Irwin is thoroughly accustomed to going all the acting herself. Yet Mrs. Langtry, who has as valuable an asset of physical vigor as Miss Irwin's own, declares that the strain of a twenty-four week engagement of "twice a day" has reduced her to a mere shred, and that she had trod her last vaudeville stage in America.

The venture of an able and sincere manager who independently tries to set up his theatrical ideals and idols in a stock company venture in a permanent theatre stirs all our decent instincts of sympathy and admiration. John Craig is the last of these. He is a young man and aims at high places.

"It is my ambition to establish a theatre which shall take the same relative position in Boston to-day the dear old Museum did," says Mr. Craig. "I don't care for problem plays. Why harrow the people? The theatre's object should be twofold—to amuse and instruct. I would give comedies chiefly, but not comedies in which horseplay is made to pass for humor. I prefer the comedy in which the smile is continual to the one in which the laughter is spasmodic. All must have the saving touch of heart sentiment. Every person has a touch of romance, a bit of sentiment in him, and no matter how crabbed he may be, he enjoys an appeal to it."

There isn't a spot of cravenness on all of Nance O'Neill's splendid body or soul. When critics of her adoring Boston opined that the play Cleo, for which her hopes had run mountain high, was inadequate and unsatisfying, she presented an aspect as unfrightened as that of the oak on the hillside that is her symbol in nature.

"I have done the best I could. What more can I do?" was her philosophy. To supplement it, she summoned the late Joseph Jefferson's "Avoid greenroom gossip and newspaper criticisms, and do your best."

Lorena Atwood, whom we have been seeing chiefly in the roles of adventuresses since she played with Radley, and who this month gave an impressive performance of Marie Stuart in Dorothy Vernon of Haddon Hall, was asked if she had a good part in the closing play of her company's season.

"Yes," she replied, "a good 'bad' part, which is perhaps better than a bad 'good' part."

NOTES FROM PARIS.

Pierre Wolf's Play at the Vaudeville—Marion Delorme Revived—The Death of Torin. (Special Correspondence of the Mirror.)

PARIS, MAY 4.

A new play by Pierre Wolf entitled Le Rubseau, which in this case means not the "brook," but the "gutter," seems to have brought success to the Vaudeville. It is a very simple play, but it is pretty, sentimental and well acted. It is merely the story of the usual painter (why always an artist?) who, having been thrown over by a high born lady whom he loved, seeks and finds consolation in the love of a girl who has sunk very low indeed in the social scale. The artist remarks that sometimes amid all the rubbish and filth that one sees carried along by the water in the gutter one may perceive a white flower, pure and beautiful, that has found its way there by some evil chance. He comes across such a flower and saves it from the gutter, and in so doing finds great happiness. It is a risky experiment, and one that one would not advise too many young men to attempt. In a play it all looks very nice, and in the skillful hands of Pierre Wolf it seems a very right and proper thing to do. The character of Brabant, the artist, is delightfully depicted, and Le Rubseau has found favor with the Parisian theatregoer.

Poor Torin, quite the best actor at the Nouveautés, has gone to another world in which comedies are not acted, and he has left a great blank in this one. All who have visited the Nouveautés will remember him, the short, fat man with the serious, perplexed face. No actor was more loved by the public and by his fellow professionals. He was an excellent comedian and a staunch friend. He was acting in the Piece à l'Oreille, the present play, and had achieved his usual success in it. Bronchitis, which he ignored, suddenly turned to pneumonia and he was dead in two days. He had acted almost up to the last. A story is told of him that during the rehearsals of the play he had begged Feydeau, the author, to cut out a scene in the second act where, lying on a bed, he was supposed to be a corpse. "This was to prevent a *faux défilé*."

No," he said, "cut it out, cut it out. A scene like that is dangerous. I am afraid it would bring me down."

And Feydeau cut it out.

Poor "Toto," as he was called, will be sincerely regretted and greatly missed.

The revival of Marion Delorme at the Comédie Française has met with general praise at the hands of the press and the public. The richness of the costumes and general beauty of the scenery have been the cause of eulogistic comment everywhere. While it is recognized that the play is not one of Hugo's best, yet the charm of the fine verse and keen dramatic quality of the work evokes widespread sympathy. Above all the company, which includes M. Le Barz, Albert Lambert, Mount-Bully and Madame Barret, appears to decided advantage. The last named has been even something of a surprise and has shown herself a delightful Marion.

The Comédie Royal, a new theatre, has just been opened upon Rue Caumartin. It is a pleasant place with roomy seats and a general atmosphere of cheer. Its programme is excellent, consisting of a strong one-act play, Octave; a two-act comedy, Florentine, an amusing satire upon the theme of "practice what you preach," somewhat Parisian, it is true, yet really enjoyable; and a *revue*, La Maison n'est plus au coin du Thé. The whole makes a fine entertainment and enlists the services of clever artists.

A little piece, Le Petit Mitron, at the Ambigu, has surprised the critics, because of its lightness and slenderness of theme, since they are used to seeing at this playhouse the heavier and more pretentious thing. The play is a comedy of intrigue and contains a comic sensation.

It is announced that M. Antonin has received a play from Henry Housaye, the eminent academician. The play, which, it is said, marks M. Housaye's advent as a dramatist, has for its hero Napoleon, and the scenes are supposed to take place at the time the Emperor is about to depart into exile. It is understood that M. Duquesne will play the role of Napoleon.

At the Porte Saint-Martin, a new play in five acts, by Jacques Richepin, has been produced. La Marjolaine is written in verse and tells the story of a *filie esotroile* who feels in herself two influences, that of the liberty and that of the people. A tense story of love and devotion is thrown upon a background of politics. M. Richepin's verse has a splendid ringing quality to it, and he has not permitted the poet to hinder the dramatist in him. A great *oeuvre* scene was beautifully executed by Madame Laparcerie, who assumes the title role.

A rather unusual play has been presented at the Odéon. Le Franciscain, by Brieux, is practically a justification of the French people, an answer almost to the false opinions and ideas of the French held by other nations. The French, according to M. Brieux's play, have a mania for disparaging themselves. Both in politics and literature they malign their country. It follows, therefore, that strangers should have a false opinion. The play has especial interest for America in that one of the principal characters is an American, Bartlett, by name. He comes from New York with his young friend, Charles Gontier, a Frenchman who has become Americanized. He is received by Charles Gontier's aunt, Marie, who is misanthropic, and his beautiful, less coquettish, done in behalf of her husband, and loses respect for her. She immediately shows him his place and he comes at last to understand that the true French woman is not such as Parisian novels and dramas describe her. Charles meanwhile has lost his Americanisms and becomes French again. He marries his cousin, Genevieve. The piece has given widespread satisfaction because of its patriotic, or rather, national, appeal. Nor is any ridicule directed toward Americans, since Bartlett is painted as the reverse of distasteful or absurd, and M. Decori, who plays the role, has shown restraint and authority. Mile. Rolly, as the aunt, gives an admirable impersonation. The play is likely to be a great success.

Two striking and unusual plays, L'Enfant Gâté and La Maison à l'Envers, are being presented at the Théâtre Molière. The latter is a rather horrible, gripping story, and the former a comedy of unusual character. This theatre is gaining quite a reputation for its productions.

At the Opéra Comique a striking opera, Circe, was presented. Its book was written by M. E. Haraucourt and the music by E. and P. Hillemecher. Based upon the legend of the Odyssey and the wanderings of Odysseus, it aims to suggest the struggle between flesh and spirit. It is therefore a work of more than ordinary character, and it has been received with respectful attention by press and public. The principal role, that of Circe, is taken by Mile. Vix, who shows a singer and actress of distinguished ability.

NIGHT HAWK.

JEFFERSON STATUE FUND.

General Howard Carroll was chosen President of the Joseph Jefferson Memorial Association on May 7 at a meeting of the Executive Committee, held at the office of Frank Telford. A letter from Frederick Macmonnies was read in which the sculptor accepted the terms for designing the statue, and announced that he would shortly come here to confer with the committee. He is now in Paris. Park Commissioner Herrman was also present, and said that he was favorable to granting for the monument the site of the old Bolivar monument near Eighty-first Street and Central Park West. The statue is to be of bronze and the cost will be \$50,000.

HOLLAND REPLACES WALCOT.

E. M. Holland has joined Otis Skinner's company to play Mousiegnor Bolene in The Duel, replacing the veteran Charles Walcot, who felt unwilling to undertake the arduous travel of a Pacific Coast tour, and returned to New York. Mr. Skinner's season, which has been highly prosperous, will close at Winnipeg on June 25.

REFLECTIONS



Photo Barry, Selwyn, Moss.

Above is a picture of Frank J. McIntyre in the role of Billy Saunders in Strongheart. He is playing in Robert Edson's London company, which opened at the Aldwych Theatre on May 8. Next season Mr. McIntyre will originate an important role in Mr. Edson's new play.

Gustave von Seyffertitz has been engaged as stage director of Robert Hunter's stock company at the Berkeley Lyceum next season.

Lina Abrahams will probably have the leading part in The Jolly Widows when the musical play is produced in America.

The Lion and the Mouse will probably have another hearing in London this year, by one of the companies now presenting the play in this country.

According to present plans, Daniel Frohman will open the Lyceum Theatre next Fall with a production of Dr. Wahn's Patient. Herbert Percy will be leading man for Margaret Illington, who will be starred.

Consuelo Bailey will probably be the star of The Silver Girl, a new production George Fawcett will send out next season.

Odile Omega, Madge Foy and Florrie Clements, of the Gay New York company, were made honorary members of Montgomery Lodge, T. M. A., recently.

The Criterion Theatre will be reopened early in July with Hattie Williams in The Little Cherub as the attraction.

E. Hamilton Moore has written a volume on the mystery and morality plays intended for the use of the non-student. Sherratt and Hughes, of London, are publishing the work.

William Frederick Peters, musical director of the Whitney Opera House, Chicago, and composer of the Mayor of Tokio, has completed the score of a new musical comedy in two acts by A. G. Delamater, entitled The New Yorkers, the scenes of which are laid at a Maine coast summer resort. In consequence of which several rural character types are introduced in the play, which is to be produced in Chicago this Summer.

Arthur Stanford, who was leading man last season with Elsie Janis in The Vanderbilt Cup, has been engaged for the leading juvenile role in Fascinating Flora, the new Casino Summer show which is to follow The White Hen.

Maud Raymond may be seen as a dramatic star next season. A play is being prepared for her use by a well known author.

William Seymour, understudy for George M. Cohan in Little Johnny Jones, will play Cohan's role in the piece when it is sent on the road next season under the management of Joseph M. Gaites.

The Bide-a-Wee Home for animals is urgently in need of further contributions to properly carry on the work and of furnishing the new building on Lexington Avenue, which is not yet ready for occupancy.

C. W. Peters, comedian of the Wilson and Peters company, hopes to spend the summer months at Athens, Ohio, where he will enjoy a well needed rest.

Marc Klaw sailed for London on the Baltic on May 8 to be gone several months.

Max Hoffmann, musical director of The Parisian Model, resigned his position last Saturday night, and will rest for the Summer. He is succeeded by Louis Gottschalk.

James L. McCabe closed his season on May 11 with Barney Gilmore in A Rocky Road to Dublin. Mr. McCabe has been engaged by Manager Joe W. Spears to originate the principal part in his new comedy drama, The Irish Senator, next season.

The success of Edgar in Robert Mantell's production of King Lear last week was credited to Cecil Owen on account of an error on the programme. The part was played by Norman Hackett, who had been specially engaged for Mr. Mantell's New York engagement.

Edgar Selwyn will sail for London on May 16 to witness performances of Strongheart, in which he is to star next season.

Arnold Daly, who is now playing the leading role in The Boys of Company B at the Lyceum, will retire from the cast at the end of the present month. Jack Barrymore will take his place. Mr. Daly says his retirement is due solely to his dislike of playing during the hot months. He will spend most of the Summer in London, where a new play is being written for him, and in which he will appear next Fall under the Frohman management. Jack Barrymore will succeed Mr. Daly.

Tyrone Power has been engaged as leading man with Henrietta Crossman in The Christian Pilgrim.

Bina Hoffman has succeeded Gertrude Hoffmann as Columbe in The Parisian Model.

J. C. Williamson has obtained the Australian rights to The Red Mill. The New York production of the piece will be duplicated in every detail.

The foremost pleasure park of Syracuse, N. Y., named The White City, will inaugurate its second season on May 30 under the general management of Len B. Sloss, who is now on the ground superintending the detail necessary to get the park in readiness.

A new version of Uncle Tom's Cabin, by James W. Harding, Jr., and Edwin Barbour, will be presented at the Majestic Theatre for an indefinite run, beginning on Monday, May 20. Little Eva will be played by Gretchen Hartman, the child recently seen with Wilton Lackaye in The Law and the Man.

June Mathis has been engaged to play Margaret Gray in Brewster's Millions, in the West.

Have you anything to sell? Try a Munsion "want."

**Majestic—The Princess Path.**[illegible]

**American—Primrose's Minstrels.**

George Primrose's Minstrels made their first appearance last week in New York this season at the American theatre and drew large and appreciative audiences. The attraction is well mounted and carefully staged, and the programme includes some very clever people. Mr. Primrose has more for genuine entertainment than for the glitter that sometimes covers up a lack of talent, and the result is a very enjoyable performance. The entertainment opens with a first part entitled The Temple of Mirth and Melody. After an overture including many of the popular melodies of the day, Eddie Moran started the ball rolling with a laughing song that put everybody in a good humor. William Watkins sang "Woe, Oe Birnie, William Moore, and David Irwin sang ballads effectively, and Neal Abel and Emile Subers held up the ends in clever fashion with songs and gags. Mr. Primrose made his appearance in due season and sang "Waltz Me, Bill," a song that brought down the house. The first part concluded with a screamingly funny travesty consisting of a musical number and rehearsal, led by Neal Abel, who did some "singing" and who brought the house in roars. The second part of the bill opened with a smart drill, which was followed by Mr. Primrose's popular specialty, that of course included several graceful dances. Emile Subers sang, danced and talked, and the Silver Shower dancing dance led by Eddie Moran followed. The

Kallala—Munira.

一、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

二、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

三、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

四、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

五、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

六、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

七、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

八、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

九、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

十、本報為擴大宣傳，特設「讀者信箱」，歡迎各界人士來信。凡來信請註明真實姓名及地址，以便本報轉達有關部門處理。本報對來信有刪改權，如不願刪改者，請註明「原稿收回」字樣。

**Fifth Avenue.—The Prodigal Son.**

**Empire—Cousin Kate.**

|                     |                     |
|---------------------|---------------------|
| Heath Desmond       | Bruce McRae         |
| Rev. James Bartlett | Grant Stewart       |
| Bobby Spencer       | George Swift        |
| Mrs. Spencer        | Mrs. Thomas Whiffen |
| Amy Spencer         | Mary Nash           |
| Jane                | Anita Rothe         |
| Cousin Kate         | Ethel Barrymore     |

### Harlem Opera House—When Knighthood Was in Flower.

When *Knighthood Was in Flower*, Paul Kester's romantic drama, was presented by the stock company with marked success. Beatrice Morgan was the very Pader, and a very pretty picture she made in the long gowns of the period. She was given an ovation at every performance. Her faithful patrons knew they will not see her again for some time, as she intends to take a long rest. Paul McAllister returned after a week's absence and scored heavily as Charles Brandon. William Norton as Francis D'Angouleme was in superb form and gave a delightful performance. George Howell as Henry VIII read his lines impressively, and Robert Lee Hill was effective as the Bishop of Alphonse Ethier as the Duke of Buckingham had a part that suited him well, and Dudley Hawley was equally at home in the role of Sir Edwin Castleden. Al. Roberts as the Jester was good. Dorothy Rossmore looked the part of Queen Katherine and spoke with force and effect. Agnes Scott, Louise

**Fisher's Company on Tour—Italian Opera—  
Fountain's Success—Barth's Dead.**

CITY OF MINNEAPOLIS, May 1.

Theatricals in Minnie run their course swiftly to say the least, and sufficient energy and wisdom on the part of the various managers have not been enough in evidence to insure a continuous series of amusements in the city. However, there is an abundance of talent in the theatre, and all over town shall come under the influence of new managements which will realize the immense possibilities for profitable business presented by the great number of amusement-loving people in the city.

Aide Barilli, the Italian impresario, had just recently returned from a tour of the West in the United States and at the time of his death was arranging for the coming next season of another big company under his direction.

### West End—Il Trovatore.

### Metropolis—By Right of Sword.

**New Amsterdam—Mantell.**

### At Other Playhouses.

YORKVILLE.—James O'Neill in Monte Cristo did good business the past week. This week, By light of Sword, with Ralph Stuart.

**GRAND OPERA HOUSE.**—Chauncey Olcott in *Queen Astors* proved the popularity of this actor at this house. This week, Fay Templeton in *Forty-Five Minutes from Broadway*.

**ACADEMY OF MUSIC.**—The Prince of Pilsen, with Jess Dandy in the role of Hans Wagner, and what promises to be a successful engagement. The principal roles are now taken by George Lydecker, the Prince; Henry Coote as lieutenant Tom Wagner; J. Hadden, the Canon; Arthur St. John Wilderford; Robert G. Cannon as Francois; Peter Swift as Sergeant Brie; Ellora Delmore as Jimmie; Pauline Gussman as Mrs. Madison Crocker; Albertine Benson as Edith dums; Jeannette Bagard as Sidonie, and Marie Welsh as Nellie Wagner.

Are you at liberty? Try a MIRROR "want." • • •

PHANTOM WINN, by Arthur Stringer. Boston: T. W. Brown and Company.



Arthur Schlegel.

Requels an evidence interesting. It is not often that a novelist has an idea big enough to carry through two volumes, or, if he does, he is not often capable of sustaining the pace at which he started. In this sequel to "The Wire Tappers" Arthur Stringer has proved himself the exception. The struggle of the two young people to lift themselves out of the muck of crime into the clean air of honest living is as fresh as the first volume. It is just as full of holding incidents and told with just as much strength as the story of their first love. The fall into the mire. As in the first book, it is the woman who takes the lead for both bad and good, and the woman who witnesses the final tragedy that frees her. The story leads through Southern Europe, through Monte Carlo to Italy, and then across New York, always with the young man and woman together, trying to follow the fate that threw them together at the beginning. Brutal McNutt and shrewd and cunning Keenan figure importantly as before, and a well-known district attorney appears as a faint character in the background. The story opens with Durkin eating his heart out in Gibraltar, penniless, alone with the sure knowledge that his immediate presence in New York meant the perfection and sale of his wireless transmitting camera. In desperation he undertakes a desperate burglary, failing back from the ideals he and the woman had set for themselves. He breaks into the room of a Monte Carlo winner, and there Frances finds him. She, too, has come to steal, but her quest is for papers that compromise a nation. The kind of circumstances that threw them together at the beginning of their criminal lives forces them into another partnership. The shrewdness of the woman saves them both from detection, and they escape together to Italy where they meet the exiled Keenan, who he lived abroad with the much wanted evidence of a great pool-room syndicate in New York. Then, too, they meet the victim of their Monte Carlo episode. Circumstances which seem about to show them a way out of the upper world turn against them over and over. They are forced back to New York to Keenan's company, and the Keenan, at last, back into the old game of the pool-room. McNutt reappears, vindictive and dominating. He plans for the final undoing of the two who once got the better of him, but circumstances turn in favor of the victims. Durkin and Frances finally escape, with Keenan and McNutt both dead, and nothing in their way to future peace and a decent life.

There is no lack of excitement in the happenings that befall the people of the story, and there is a wonderful skill in their telling. Four lively pictures by Arthur William Brown embellish the book.

—

**STAGE AFFAIRS IN AMERICA TO-DAY**, by Allen Devonport.

No. 8, The Prevailing Stock System: This number of the serial contains an arraignment of the present stock system on account of the hostility of its productions and its grossly mercenary standards. No. 9, The Star System: This excellent exposé of the present "star" system and its commercial features. No. 10, The Repertoire System: That the decadence of the repertoire system has not been without its compensations among the benefit is convinced. No. 11, The Greater Care given to productions. No. 12, The Company Combination System: This is an appeal to the managers for the best use of his powers through study and seriousness of purpose, despite the many inconveniences to which incompetent managers subject him. No. 12. Mr. Davenport opens this number with an attack on "fake" dramatic schools, whose sole aim is to bleed their students. Turning from them, he criticizes the schools which are run with an honest purpose, declaring that they are utterly futile and have produced no actor or actress of first importance. The first part of the article cannot be too highly commended, but the latter part is scarcely fair. Margaret Anglin and several other of the younger graduates of these schools, and many of the best supporting players owe much to the training received in such schools. No. 13, Acting: The old saying, "Actors are born, not made," is, Mr. Davenport thinks, only half truth. There is too much reliance placed on innate ability and too little on hard study. Hence it is that so many actors who succeed in parts which their personalities are fitted fall when called upon to originate a character. The creative power is not much a product of study as of original genius. No. 14, The Actor: That Shakespeare should remain the leading actor of the actor, as it is Shakespeare more than any one else who can show the way to the proper goal of the drama, is the argument put forth in this selection. Toward the realization of this the church should become a worthy ally of the concert church and State. No. 15, The New Theatre: In the closing number of the series Mr. Davenport makes a earnest appeal for a chain of endowed theatres. In the world alone, he thinks, can the drama be saved from incompetency. There is one proposal that is exceedingly novel. This is that each endowed theatre retain a sort of official playwright whose chief shall be devoted entirely to his special theatre. This is not this would be practicable may well be doubted, but it is at least an interesting suggestion.

JINGLES AND JUNK. "by Joseph Whitacre. Reflector  
Publishing Company, Marshalltown, Iowa.

This is a collection of humorous verse and aphorisms, several of which are unusually good. "A Theatrical Alphabet," besides being amusing, is of special interest to the theatrical profession.

*The Show for May:* Among the good things of this number are stories by Ada Patterson and Richard Braunstein and a cartoon of Eddie Foy by Warren Rockwell. There is also an excellent photograph of Alla Nazimova. The number makes excellent reading for any one interested in the stage.



Two Little Girls is announced as a special supplementary season attraction at the Shubert for the week beginning 12. Joe Weber and his all-star co. will also be seen at this house the first week in June. A large oil painting of the late Sam R. Shubert was received from New York this week by Manager Walter Sanford and has been hung in a panel made especially for it in the foyer of the theatre. The painting

Dallas Welford opened his return engagement at His Majesty's 6 to a fair house in Mr. Hopkins and proved as amusing as ever. The supporting cast, a good one, is exactly the same as was seen earlier.

## Address MIRROR.

One of the enjoyable productions of the season was 'Coming Thru' the Rye seen at the Providence Opera House 9-8 and 10, 11 by large houses. Frank Lahr and Stella Mayhew, who had the leading parts, scored heavily. The engagement was for half a week, but Manager Wendelbacher appeared to be in a hurry to

artistic manner. Mary McDermott on the Duke of

The thespians of Newark have awakened to the fact that the Birdie is not so giving admirably to the test. The company has given three performances of Leah Kleinsch, when there was S. R. O. and the same conditions are existing this week 6-11, in Mistress Nell. The burden of the comedy falls on the shoulders of Marion Barry, who handled it admirably before Sullivan at King's. Charles II made a jovial pleasure seeking king and at times was anything but dimwitted. Leonard Ide, the Duke of York, handled the small part in an excellent manner. Marc McDermott as the Duke of Buckingham, Sydney Smith as John Hart, John Miles as Stringer, and Mape Lester, Alice Lester, Duchess of Portsmouth, and Vera Stowe as Moll were all good. Week 12-18, New England Folks, and the week with make way for Minnie Bland in The Girl of the Year, and with the place a two weeks' engagement at the O. H. H. H.



\_\_\_\_\_

**GEORGE LYDECKE**  
 "CARL OTTO" in "The Prince of Pilsen."  
 Management, Henry W. Savage.  
 Permanent address, 236 W. 48th St., N. Y. City.

---

**ROUTING and BOOKING**  
 ENGAGEMENTS SECURED.  
**ED. F. ADAMS & CO.**  
 THEATRICAL EXCHANGE 127 W. 46th St., New York

\_\_\_\_\_

\_\_\_\_\_

**Reunions of Old Friends a Feature at the Gathering—Scores of Players at Work for the Cause—Who Were There and What They Did—The Directory of the Enterprise and Notes from Day to Day—Great Crowds at Night After Theatre Hours—Many Donations.**

Wheat Company, C. C. Shayne, Mason Concentrated Food Company, Dewar's Scotch Whiskey, Cane Brothers, Alex D. Shea, Mrs. Gould, two carriages; Spauld-

FOR RENT on liberal terms to responsible lessee the "Opera House" at Monett. Mo. Monett has over 6,000 population; most important division point on the Frisco; considered one of the best show towns in Southwest Missouri. Write Robert Johnston, Box 187, Monett, Mo.

---

## TELEGRAPHIC NEWS

## CHICAGO.

Forbes-Robertson in Hamlet—Jack London's Play—let—Confusion—Summer Plans.

(Special to The Mirror.)

CHICAGO, May 13.

Forbes-Robertson's Hamlet caused some of the most extravagant praise of the season in certain circles and a cool comparison in others, leaving the impression that expert opinion is divided. Mice and Men drew large audiences.

Mary Manning will open her engagement at the Garrick in Glorious Betsy. Frank Daniels opened at the Grand Opera House last night, and The Wizard of Oz at the Great Northern last night. The notice next week.

Manager David H. Hunt, of the Chicago Opera House, has obtained the American rights of a one-act play by Israel Zangwill entitled The Moment of Death; or, Never-Never Land. He will present it in vaudeville next season.

A little melodrama by Jack London and Lee Haasom was produced at the Majestic last week by George H. Maraden, with Paul Gerson heading the cast. It was a glimpse of life in Alaska. Judging from the applause it was rather interesting to the audience, though the only round was at the close and that was not big. The playlet showed strong ideas and some appealing situations, but it also showed a lack of the peculiar skill and knowledge of conditions required for making one-act dramas successful in vaudeville. The chief character is a mining prospector, a young man who has had a love affair in the States with a woman who sacrificed herself for her family's sake and married a rich old man, thus jilting the future prospector. The young gold seeker takes a pretty Indian maiden as wife informally, and then the white woman appears in the wilds of Alaska, bringing the news that she is a widow. The audience is interested to know whether he will cast off the Indian girl, and applauds when he decides in favor of her in spite of the white woman's self-sacrificing offer to waive formalities as the pretty Indian did. Incidentally the prospector meets a white man after a long, lonely experience in the wilds among Indians, but the dramatic effect of this situation is spoiled by its brevity and abrupt termination. An old squaw is introduced to tell the Indian maiden about the white man's custom of the wedding ring, but the effect of this character is spoiled by making her a sort of witch. Paul Gerson, with good voice, figure and manner for the leading part, played it with skill and strength. Helen Wilson did the Indian girl very cleverly, though she idealized the part too much, making its appeal too Caucasian, sweet and gentle. Hazel Betts did the squaw-witch with some strength, and Jane Evans did the widow with considerable emotional ability. Herbert Parry was a good, hearty Bill Brown, the passing white friend, and Reville Urquhart did the bit of the boatman who suddenly appeared paddling the widow into camp, sufficiently well. The setting included a lean-to log cabin, and open to the audience, door yard, stream, lake, and mountains and moon on the drop—a very effective picture by Thomas G. Moses, of Scamman and Landis.

Robert Howard, who has been playing the juvenile lead in The Little Duchess company, closed at Atlanta last week and returned to Chicago for the summer. James O'Donnell Bennett, the Shakespearean scholar and well-known critic of the Record-Herald, went on a pilgrimage to England and attended the Stratford celebration of the birth of the famous poet who left his wife his second-best bed.

The Chicago Opera House stock season closed with the Derrick farce, Confusion, last week, and musical comedy started the summer season last night. The company made an easy success of the farce, with William Bramwell and De Witt Jennings close rivals for popular favor at Mumfords and Blizard. Helen Reimer tickled her audiences into many a peering laugh as Lucetta, and Eleanor Gordon did Rose nicely. Howard Hickman's English servant was a good achievement in that sort of character, and Frank Donithorne did Rupert in the proper breezy manner. Madge Voe as Violet and Clifford Dempsey as Dr. Jones were acceptable.

J. H. Gilmore, of the Chicago Musical College School of Acting, announces a special production of Alone, in three acts, by H. C. Merivale and J. P. Simpson, at the Studebaker on May 15. Tom Taylor's farce, To Oblige Benson, will precede the play.

Theodore Babcock was a County Chairman to suit the Great Northern patrons last week, bringing out to their evident satisfaction the strength and comedy of the part. Francis Yale was a good Wheeler, and Claud Boyer was excellent as Rigby. Gene Gautier played Lucy with skill, sincerity and unusual success, and Loretta Babcock was good as Chick. Thomas Grady's Sasfras Livingston was generally good comedy. The company includes George Caine and Joseph Dally as the editors, Charles Horn as Jefferson Briscoe, Charles A. Burke as Uncle Eck, George Clemet as the drummer, Fannie Midegley, who did the milliner cleverly; Marie Clifford as Mrs. Rigby, Harriet Neville as Mrs. Briscoe.

Julia Rowland, wife of Will Kilroy, of Kilroy and Britton, owners of The Cowboy Girl and other productions, died last Saturday week at a sanitarium in Kenosha. During most of the season she was the star of The Cowboy Girl company. Several months ago she suffered a general nervous breakdown and left the company. She never rallied and died suffering intensely. Just before she left the company, in Boston, she either fainted or fell or her horse fell off the run as she was leaving the stage, and this may have hastened her breakdown, though it was not the cause, as newspaper reports have stated. The funeral was held May 7 in this city and interment was in the family plot at Forest Home. The pallbearers were Edwin Clifford, James Wingfield, Frank Garszolo, Frank W. Windle, Will Gardner and Dave Seymour. Mrs. Kilroy's stage name was Mae Britton. Though a young woman, she had had a long and successful professional career. Her brother, Ed. Rowland, is the head of Rowland and Clifford and director of the Central States Theatre Company. Edgar Murray, of the People's stock, was a brother-in-law.

The Players at the Bush Temple last week were exceptionally well cast in The Parish Priest. Morris McHugh appeared in just the kind of a part his legion of friends like to see him in, as the priest's man of affairs, Cassidy. He gave it the true touch of nature that made the whole audience grin. George Farren has done nothing better at the Bush than his priest, mingling geniality, hospitality, cordiality, wit and sympathy in a most delightful manner. Kate Blake almost captured the prize with her roguish Kitty Corrigan, played with great cleverness and delicious comedy business. Sara Truax played Helen finely, strongly and with womanliness that was most gentle and properly dignified. Eugene McGillen was an excellent Dr. Cassidy and George D. Baker's Dr. Welsh was an admirable companion figure to Miss Truax's Helen. Jean Adair played Agnes deftly as a quiet, refined young woman, and Robert Lowe cleverly furnished a character from real life as James.

The Wild West Show at the Coliseum has been drawing huge crowds this week, outstripping the circus. The latter part of the week many hundreds of people were turned away. There is a marked gentleness about this collection of cow punches and Indians from the Miller ranch at Bliss, Okla., known as 101 ranch. The engagement which began on May 2 and was to have ended May 13 has been extended to May 19. The show is under the direction of the C. W. Rex Company and the Millers.

Mary Manning's company at the Garrick includes Helen McBeth, Robert Warwick, Maud Turner Gordon, Gertrude Clemens, Clara Lester, William Bonelli, Herbert Carr, Charles L. Wilson, J. Edward Trevor, Stanley Jessup, Thomas L. Davis, Harry S. Hadfield, A. H. Morris, Patrick Wallace, John Watson, Clarence Williams,

James A. Dickson, George Christy and Augustin Lewis.

Ed. Rowland announces that the firm will have three big circuit attractions out next season, The Original Coho (new), Mysterious Burglar (new) and The Phantom Detective. There will be Eastern and Western Thorns and Orange Blossoms, and Rowland and Clifford will again direct the tour of James K. Macurdy in The Old Clothes Man. The third season of this successful production will be entirely in the East.

Wilson Reynolds closed his second season at the Calumet Theatre on May 11 and opened with the People's stock to-day.

Duncan Harrison was in town last week on his way to his mines in Goldfields after attending the funeral of his sister, Maud Harrison, whose sudden death occurred while he was here on his way West and caused him to return to New York.

C. T. Del Vecchio is home for the summer after a season with W. F. Mann's As Told in the Hills.

Joseph Brooks and A. W. Dingwall were in the city last week inspecting The Round-up.

A professional reception by the Chicago Chapter of the Actors' Church Alliance is announced for Friday, May 17, at 4 p. m., in the rooms, 510 Masonic Temple.

A new playlet by Oscar Apfel was produced at the Chicago Opera House the latter half of last week as a curtain raiser for Confusion. A story of a misunderstanding about a young woman was neatly told with four characters, the two young men who quarreled and the young woman and an old colored servant. The time was in the Revolutionary period. Mr. Apfel played the lead acceptably and Howard Hickman did the little heavy, but Madge Voe was hardly satisfactory as Dorothy, her reading of the letter being especially ineffective. Fred de Young played Uncle Jerry. The chief incident is a duel, but this had not been well rehearsed.

Arthur Donaldson has succeeded Harry Lane in A Knight for a Day. Mr. Lane going into the Captain Careless production, which started at the Chicago Opera House yesterday. Joe Allen is playing Sir Anthony in A Knight for a Day.

Kilroy's Band will be in Chicago most of the summer, the bookings through the Western Vaudeville Association including seven weeks at the Coliseum, beginning in July, and engagements at the White City and Bismarck Garden.

Local Elks have presented Jacob Stennard with a gold watch for his valuable services in behalf of the lodge.

The bills this week: Grand Opera House, Frank Daniels; Studebaker, Brown of Harvard; Illinois, Man of the Hour; Great Northern, Wisard of Oz; Chicago Opera House, Captain Careless; Powers, Lion and Mouse; Garrick, Mary Manning; The Round-up; La Salle, The Time, the Place and the Girl; People's, Bush Temple, Richard Carvel; Marlowe, When Reuben Comes to Town; Alhambra, Human Hearts; Bijou, Moonshiner's Daughter; Pekin, The Bachelor; Howard's, Lord Howard and Stock; International, Signor Antonio Mori in repertoire.

OTIS COLBURN.

## ST. LOUIS.

Theatres Closing—West End Heights Opened—Ethel Fuller's Season Begins.

(Special to The Mirror.)

St. Louis, May 13.

The Olympic and Century theatres are dark and the Garrick will be closed this week. Next week this popular theatre will be opened for a two weeks' engagement of Two Little Girls, and again the first week in June for a three nights' engagement of Joe Weber and his company in Dream World.

Our New Constable is this week's presentation at the Grand. Joseph Conners' character acting in the part of the town constable is an especial hit of the production.

There is an abundance of mirth, music, beauty and jollity in Happy Hogan's Trip Around the World, which Manager Garen is presenting at Haylin's this week.

Sol Smith Russell's A Poor Relation is being given at the Imperial this week in a commendable manner by a fair company.

West End Heights was opened yesterday afternoon with a large crowd in attendance. The opening attraction in the theatre was More than Queen, with Ethel Fuller in the role of Josephine. Dan B. Hardy impersonated the role of Napoleon. The remainder of the cast was made up as follows: Talleyrand, B. F. Hersome; Aurillon, Muriel Starr; Junot, Richard Ogden; Caroline, Elsie Scott; Pauline, Sarah Sumner; Roustam, Jack Crofty; Lucien, Ogden Crane; Loettitia, H. Cartotte; Jerome, R. C. Chapman; Joseph, B. A. Taylor; Louis, James Wright; Prince Eugene, Thomas Ryan; Queen Hortense, Mrs. Canfield; Pope, Mr. Richards.

Rehearsals began at Haylin's this afternoon for the competitive production of The Stain of Guilt, which will be the Haylin attraction for the week commencing May 26. The piece is to be presented by two companies of local amateur performers, one company playing the first half of the week and another company the second half. With the members of the cast the contest will be for positions with a play touring the circuit of Stair and Haylin next season. Those who do specialties will compete for cash prizes. The only professional who will appear in the play is William H. Hoppe, who will play the part of Harry Shade, a detective. Cora Rupenthal will play the leading role of Chiquita. Others who will compete are Arthur B. Lynde, 3850 Folsom Avenue; Manda Bula, 5855 Von Versen Avenue; Evelyn Loye, 5447 Ruston Avenue; Humphrey Leighton, W. A. Jones, F. J. Bouter, Ralph Johnston, Robert Manning, Florence McLaughlin, Dolle Bremer, and Mamie Cunningham.

CHARLES E. HUGHES.

## BALTIMORE.

The Gingerbread Man—The Serenade—Ben Gre Players—Royal Artillery Band.

(Special to The Mirror.)

BALTIMORE, May 13.

The Gingerbread Man, a musical comedy by Frederick Rankin and A. Baldwin Sloane, is the offering at Ford's. The presenting company is a good one, and the chorus is well drilled and attractive. Among those in the cast are Gus Weinberg, Ross Snow, Eddie Redway, William H. Mack, Will Donnelly, William Sillery, Mae Phelps, and Nellie Lynch.

Lyman H. Howe will lecture at Ford's beginning on May 20. Victor Herbert's delightful opera, The Serenade, is presented at the Auditorium Opera company. Charles P. Swikard plays the role of Duke of Santa Cruz, Lyman Wheeler that of Lopez, and Greta Grisy that of Dolores. Blanche Morrison, the prima donna, has the part of Yvonne. Gus Vaughan, Howard Chambers, and George B. Frothingham do effective work. Next week there will be a revival of The Mikado, introducing Full Ko, the Japanese actress.

Louis Hartman, the character actor, is seen at the Holiday Street in The Peddler. He is supported by a very good company and gives a clever performance. The Girl from the Ranch will follow.

The Fatal Wedding is the title of the melodrama presented at Blaney's. Zena Koefe, the child actress, appears as the little mother.

The Ben Gre Players will give a series of Shakespearean performances on May 20 and 21. Four comedies will be presented at the Open Air Theatre at Evergreen, the country place of Mr. and Mrs. William H. Buckler. The plays will be given for the benefit of the Country Home for Children.

The Hungarian violinist, János Rigo, will be the star feature of the "Pop" concerts, which began at the Lyric this evening. There was an excellent attendance and the season will undoubtedly be a successful one. The Royal Artillery Band, under the direction of Edwin Lloyd, opened a series of concerts at River View Park to-day.

HAROLD RUTLAND.

Lost a friend? Try a MIRROR "want." \* \*

## Keep Your Eye on SALTER Royalty Very Low

## HERE'S SOME REAL BREAD WINNERS

Bertha, the Sewing Machine Girl; The Man of Her Choice; Salome; Saved From Shame; Driven From Home; Millionaire's Revenge; A Fight for Millions; Romance of Ireland; In the Tenderloin; Sunset Mine; The Fatal Wedding; Broken Hearts; Ruined Lives; Driven From the Altar; A Sister's Love; The Eleventh Hour; Jim Buddo; The Street Singer.

Edward E. Salter Amusement Co.,

1402 Broadway

## BOSTON.

The Threes of Us—San Carlo Opera Company—The Time, the Place and the Girl—Gossip.

(Special to The Mirror.)

Boston, May 13.

That the season is practically over is very evident in many directions. One house has already closed, two others give their last attractions this week, and one has already started upon its summer season, but the weather keeps cool and all the houses apparently might do good business for at least a month to come, though nothing of the sort will be planned for, the explanation being that attractions are too few and far between.

There was only one newcomer of note in town tonight, The Threes of Us, at the Majestic, where a good audience was attracted by the first presentation here of this New York success. The piece was well received in every way, and it is very evident that the patronage will go far ahead of that of the past fortnight.

Olga Netherole did not come to Boston to open to-night on account of her illness in Philadelphia. Word was received that she would rest at Atlantic City, and would come here so as to open Thursday and play the balance of the week. Therefore, the house will be dark till then. She will give Adrienne and The Secret Mrs. Tanqueray, and finish her American tour with two performances of Sapho.

The San Carlo Opera company at the Park made a surprising hit, and set music lovers a-talking at a lively rate. Coming in at so short notice the opening was comparatively small, but so rousing was the reception for La Boheme and so interesting the other bills, that Henry Russell arranged for four more presentations here before the company sails for Italy. La Boheme was given again to-night with Alice Nielsen and Constantine again in the lead, and the excerpts from Faust and Il Trovatore will follow. The final day will be devoted to a matinee of La Boheme and a composite bill in the evening with acts from La Traviata, Barber of Seville and Rigoletto. Mr. Russell says that the San Carlo company will come to Boston again early in the coming season, but at which house he does not say.

The biggest musical comedy success that the season has had thus far is certainly The Time, the Place and the Girl at the Tremont. The business has been the biggest known at that house in a long time. Arthur Deagan makes the chief hit as the young gambler, but the three girls—George Mendum, Violet McMillen, and Harriet Burd—will make him hustle to keep the honors.

Richard Carvel started upon his final fortnight at the Colonial with The Spring Chicken, but the business there is just as lively as ever, especially most of the time. He is busy all the day preparing for his new comic opera, The Hurdy Gurdy Girl. The chorus and several of the principals will be utilized in this summer show, but Mr. Carvel will have to be contented with his profits as author and manager—he will not play.

The Gondoliers is the first change of bill made by the Summer opera company at the Casino Square, and being the first Gilbert and Sullivan work of the season, it attracted an unusual amount of attention. Clara Lane was again seen as Gleanetta. All the others of the principals were enlisted, and the performance would well rank among the best that the place has ever had here. The production was especially good, and the stage management showed a great improvement over that of a year ago.

John Craig also made his first change of bill during his Summer season and at the Globe gave a performance of Old Heidelberg that was a genuine treat. This is not his first appearance here in Mansfield's old character, for it was in this comedy that he returned to the Castle Square a couple of seasons ago, but his impersonation is a much better one than he gave then. Mary Young's Kathie will rank among the best of the character ever seen in this city. All the others of the company were well placed in their characters, although there could not be the massing of students and all the musical features that Mansfield originally had in his production.

An Actor's Romance is the Theodore Kremer thriller of the present week at the Bowdoin Square, with all the stock company in the production. Charlotte Hunt, who has not appeared for several weeks, had a cordial welcome in the leading character. There was an additional interest from the fact that a new leading man, Arthur Behrens, appeared.

This is the final week of the season at the Grand Opera House, and a happy choice was made in the engagement of The Two Orphans. This was given with the Kate Claxton production, and, although Boston had been more recently familiar with all-star productions of this genre, the present offering was just as well liked and the South End audience could hardly wish for anything more effective.

Lillian Lawrence is back in Boston again, after a long season played up the Pacific Coast, and her stock company, which has been engaged for the Summer season at the Park, is busily engaged rehearsing for the production of From From, which opens on May 18, and will be followed by weekly changes of bills. She will have the heartiest sort of greeting for her personal following here, as more than any leading woman enjoyed at the Castle Square. She now comes with her own company, which will have Charles Miller as its leading man. John Salapolla, who has his stock company at Lynn, may come up for several productions.

Dorothy has been placed in rehearsal by the opera company at the Castle Square.

R. M. Baker has gone on to Chicago so as to attend the rehearsals for the professional productions of his two works, Captain Careless and Miss Pocahontas.

George Mendum will be transferred back to the Chicago production of The Time, the Place and the Girl just as soon as the Boston run of the piece comes to an end.

John Craig has secured the rights to Her Great Match, and will make that his next production at the Globe.

There was a quick booking last week, and as a result the Hollis will have another booking after this week in the shape of Cyril Scott and The Prince Chap, which has never yet been seen in Boston.

Mrs. Eliza Weatherby Fisher, a cousin of Nat Goodwin, appeared in vocal selections at the Glendale Baptist Church in Everett last week and made a hit. Her name makes the old-timers think of the days of Eliza Weatherby and her prodigies, in which Nat Goodwin made his first hit.

Paragon Park at Nantasket has been sold to the Atlantic Park Company, of which the greater share of stock is owned or controlled by George A. Dodge, who has been the former manager of the resort.

The Lion and the Mouse was very skillfully turned into a monologue by Charlotte Vaughan Johnson and presented as her share of the commencement week exercises of the School of the Spoken Word. She made her own condemnation of the play, and gave all the characters with much impressiveness.

Clayton D. Gilbert again proved his mastery of the technique of pantomime when he prepared the little work, Pierrot's Pierrot, which was given by his pupils in the Emerson College Oratory last week. It was a splendidly arranged little work, full of expressiveness, and its presentation by amateurs was quite unusual in its effectiveness.

They had quite a time at the Hollis Street

last week, for "Jenny," the donkey in the Rogers Brothers show, became a proud mother, and the baby was given a christening. The name was left to the result of a ballot, and "Gemsie" was the name chosen. The little infant, with green ribbons fore and aft, proved funnier than the stars, and the remarkable thing was that the State police never interfered with the presence of this baby less than a week old upon the stage. They were not so kind with the possibilities of children playing with Virginia Harrod or Olga Netherole, but they never came near Charles Miller's tiny daughter, who was practically the star of The Littlest Girl at the Orpheum. The House that Jack Built, the Frances Willard Settlement show—which was stopped at night, was finally given as a matinee piece last week without any interruption on the part of the authorities.

There is every indication of a lively baseball game in the near future between nine from The Time, the Place and the Girl and The Spring Chicken.

JAY BENTON.

## PHILADELPHIA.

David Warfield Returns—Noah's Ark—Olga Netherole—St. Hopkins—Eugenie Blair.

(Special to The Mirror.)

PHILADELPHIA, May 13.

After this week the season of 1906-07 will be practically closed. The new Lyric Theatre, with a return engagement of two weeks of David Warfield in The Music Master, opened to-night to his usual excellent patronage. This is the final representation of The Music Master and unquestionably the greatest hit of the season. The White Hen, with Louis Mann, Louise Gunning and Maudie Raymond, opens here May 27.

At the Broad Street Theatre the regular season is closed, but the Savoy Opera company (amateurs) has taken it for the entire week to please and attract their many friends.

The Garrick Theatre opened to-night with Noah's Ark, which was transferred from the Broad Street Theatre. It met with a chilly reception from both public and press on its opening here, but since then has been greatly improved and hopes are entertained that it may eventually become attractive. Julian Mitchell is hard at work rearranging it.

His Honor the Mayor continues at the Walnut Street Theatre.

Chestnut Street Theatre remains closed.

The successful season at the Grand Opera House closes this week with The Gingerbread Man, the company also ending their tour here.

The Mayor of Laughton, with Tom Waters and a company of popular entertainers, is doing well at the Park Theatre, and has hopes of a prolonged stay.

The Girl from the Ranch holds the final week of the season at the National Theatre. The author, George Heath, enacts the leading role, and is fairly well supported. The plot tells a story of military life on the Texas border during the early seventies. This house has done well the entire season.

St. Hopkins, with Rose Melville, is always a welcome card, and this week at the Grand Avenue Theatre is sure to repeat her success of many years. Cole and Johnson, in The Shoe-Fly Regiment, come on May 20.

Eugenie Blair, in The Kreutzer Sonata, supported by local favorites, proved a splendid offering this week at Foranpugh's Theatre. The manuscript used is the same as that played by Blanche Walsh, and is presented by permission of Wagmahl and Kemper.

The Sign of the Cross, which played last week at the National, moved uptown to the People's Theatre, and is receiving marked attention. This company is under the direction of R. G. Cravlin. The Fatal Wedding follows on May 26.

Hart's Kensington Theatre presents At Finny Ridge, with Van Kemble and capable support, in a clever representation. The company remains for the week of May 20, changing their bill to The Secret Dispatch.

At Blaney's Arch Street Theatre this is the last week of the season. Russell Brothers in The Hired Girl's Millions, the latest sensation by Chas. E. Blaney, is the attraction. It is a musical comedy melodrama.

This is the farewell week of Darcy and Speck's Stock company at the Standard Theatre. A Ragged Hero is the bill. This house reopens for two nights, May 20 and 21, with The Galley Slave, for a benefit to the employees.

Dummett's Minstrels at the Eleventh Street Opera House closed their season May 11. They will reopen the house the week of July 15, this being the date of the Elks' big convocation in this city. The city of Philadelphia appropriated \$50,000 for a court of honor, etc., to aid the B. F. O. Elks to entertain the many visitors during the week of July 15.

Washington Park, on the Delaware, with the Roman Imperial Band, opened May 11. Willow Grove Park, with Damrosch's Symphony Orchestra, inaugurates its season May 25.

Olga Netherole, while playing at the Garrick and was out of the bill from Wednesday to the end of the week. Miss Rosalind Ivan deserves more than special mention for her meritorious rendition of Sapho that supplied the attraction and pleased fair sized audiences.

Buffalo Bill's Show is due here very shortly. W. Dayton Wegfarth, business manager of the Grand Opera House, has written a characteristic march, "In Arabia," and a new song, "Tell Me What's a Fellow to Do," which are being published by Witmark. They both promise to be hits.

S. FRANKENBERG.

## WASHINGTON.

Opening of the Edwin Arden Stock Company—Diplomacy—The Great Northwest—Notes.

(Special to The Mirror.)

WASHINGTON, May 13.

The Edwin Arden Stock company commenced to-night the Spring and Summer season of ten weeks at the Helene Theatre, scoring a success in Oscar Wilde's comedy, The Importance of Being Earnest, with an attendance that crowded the house. This will choose play, and his talented supporting company excellent opportunities for brilliant work. The company includes Chrystal Herne, Jessie Glendinning, Desmond Kelly, Charlotte Hall, Alice Butler, Charles Hammond, Edward Milla, Van Dusen Phillips, Charles Arthur, Walter Seymour and Edward Fowler. The last named will also have charge of the stage. After the first act a flashlight photograph was taken of the audience. This will be presented as a souvenir of the occasion. Will A. Page, formerly dramatic editor of the Washington Post, is associated as business manager.

A stronger performance of Sardou's Diplomacy than that given by the Columbia Theatre Stock company to-night has rarely been seen in Washington, and the crowded attendance expressed in unmeasured terms the high appreciation of the artistic interpretation and talented organization. Wilton Lacy, a Henry Beauchere, notably strong and polished; Elida, Spon's Countess Zicka, notably perfect; and Charlotte Walker's Dora, emotionally clever and engaging, won strong personal successes, receiving numerous single and triple curtain calls. This trio star heading of a stock company for a season's stay is a strong argument for success with a company that can at all times be measured for the best of results. Joseph E. Luchetti, who is personally in direction with Ned Stein, as manager, promises many surprises that will make the ninth Columbia Theatre stock company season more

noted them over in the number of royalty plays produced.

The National Theatre is tested to its capacity to-night to witness Cora B. Shreve's annual May Carnival, with her big dancing class of pupils in *Morgan A. Shreve's* spectacular presentation of *The Little Princess* in the Realm of Fairyland, a brilliant picture in color and effects. The house is completely sold for the three nights. Friday night the seventh and eighth grades of the public schools, under the direction of Alys S. Beatty, 500 strong, will be heard in a song festival. On May 27 the Aborn comic opera season commences a ten weeks' season.

The sixth week of the Kathryn Farnell stock engagement at the Majestic Theatre witnesses an excellent presentation of *The Great Northwest*. Next week, *Under Two Flags*.

I wish to make a correction: I inadvertently mentioned last week the name of Imogen Taylor as the Little Meme of Thomas Jefferson's *Rip Van Winkle* performance at the National Theatre, thereby doing unintentionally Little Leon Flinchbaugh a grave injustice. A regular member of the company, she presents in the part one of the best and most intelligent of child portrayals. Percy F. Leach, one of the most accomplished of the studios younger school of stage directors, has charge of the Columbia stock season. John W. Lyons, who was manager of the Academy of Music when destroyed by fire, since then in charge of the advance work with Hap Ward, is back again to personally take charge of his concession at Luna Park, which opens May 25.

Buffalo Bill's Wild West is announced for exhibition May 31 and June 1.

JOHN T. WARDE.

## PITTSBURGH.

The Old Homestead Returns—The Belle of Mayfair—Cole and Johnson—Justice.

(Special to The Mirror.)

PITTSBURGH, May 13.

The Old Homestead began a return engagement at the Alvin to-night before a very large audience, and the advance sale augurs well for another profitable week's business. Grace Cameron in *Little Dollie Dimples* for next week.

The large colored aggregation, headed by Cole and Johnson, in *The Shoo-Fly Regiment*, pleased the big audiences at the Bijou to-day. The company assisting the stars is capable, and the piece is well staged. Next week, *The Fiddler*.

At the Nixon the *Belle of Mayfair* began its second week to-night, and ranks among the best musical comedies seen in this city during the season. The Gibson Girls and the dancing of Beale Clayton are the principal features. This attraction will close the regular season, and next week, instead of Noah's Ark, as previously announced, a season of vaudeville will be inaugurated.

Another colored company, at Blaney's Empire, *Black Patti's Troubadours*, attracted large audiences to-day. Several of the specialties are quite good, and the show, as a whole, is entertaining. No booking is announced for the coming week.

The Tully Marshall company returned to the Belasco to-night, having played in Cleveland, O., last week, presenting again the new play, *Justice*, written by Marion Fairfax. It was produced at this house, for the first time on any stage, on April 29, and won very high praise from the entire local press. The play has been changed in places since then, and thereby improved. Next week's bill is unannounced.

Bob Manchester's *Casino Girls* in this week's bill at the Gayety. Bornold's dog and monkey troupe is a feature.

At the Academy Washington Society Girls hold forth this week.

Rocoretto's splendid band is the chief attraction at Luna Park for the week, with Helen L. Gilmore, soloist.

Dream City Park will open on the 25th, and promises to be the most attractive park hereabouts. It is admirably situated, has many alluring features, and, with adequate street car service, which it did not have last season, will likely be a very popular resort.

Conductor Emil O. Wolf, of the Bijou Theatre orchestra, is again at his "post," having recovered from his attack of pneumonia. Manager John A. Reed, of the Belasco, left the city to-day for Chicago, and Treasurer Abe Linder will have charge of the house for the balance of the season.

ALBERT S. L. HEWES.

## CINCINNATI.

Dream City—Many Theatres Closing—Madam Schumann-Heink—Crestore's Band.

(Special to The Mirror.)

CINCINNATI, May 13.

Joe Weber and his company are at the Lyric this week in *Dream City*, and in spite of the lateness of the season are amassing audiences which test the capacity of the theatre at every performance. Weber has never appeared to better advantage than in this piece, and he has able assistance from Cecilia Lofton, William T. Hodge, Otis Harlan and Lillian Blauvelt.

The Grand closed its season on Saturday night, at least two weeks earlier than has been the custom in recent years. For the final week The Clansman did an excellent business, the upper portions of the house being sold out at every performance.

Madame Schumann-Heink appeared in concert at Music Hall on May 9 before an audience that filled the house from top to bottom. The programme was one of rare excellence.

The summer season was inaugurated at the Zoo yesterday with Crestore's Band, which opened a two weeks' engagement.

The Lyric, Columbia and People's are now the only theatres open, and the two last named will close this week. According to present arrangements, however, the Lyric will remain open until June 1, as both Charley's Aunt and The Three of Us are yet to come.

H. A. SUTTON.

## THEATREGOERS' CLUB MEETS.

The Theatregoers' Club gave on May 12 at 200 West Eighty-sixth Street, a dress rehearsal of an original play, *An Uncle by Proxy*. The piece, which is a farce, is the work of Francis M. Inden. There were about 200 persons present, and the club, encouraged by their efforts, will, it is said, give on May 21 at the Herald Square Theatre a benefit for R. Dean Foster.

## AUTHOR'S READING.

Before an audience of friends Robert Stodart gave, on May 11, a reading of his play, *One Summer*. The reading was in the nature of an experiment to test the interest and value of the piece. The scene of the play are laid in the Maine woods and the hero is a woodsman and guide. The atmosphere of its locale has been cleverly portrayed.

## LATIN PLAY AT BARNARD.

On May 8 The Societas Classica Collegii Barnardini, or The Classical Society of Barnard College, presented portions of Terence's *Phormio* in Latin. Maria Young appeared as Phormio, Mary Beardon as Sophrona, Anna Anthony, Chremes; Ellen Schachtel, Demipho; Maria Hufeland, Geta; Louise Odemcrantz, Nausistrata, and Mildreda Kerner, Antipho.

## LAWRENCE DISPOSES OF THE PRINCE CHAP.

Walter N. Lawrence has disposed of his entire interest in *The Prince Chap*, by Edward Peple, to Samuel Claggett, and hereafter Mr. Claggett will direct the destinies of both the play and its star, Cyril Scott. Mr. Lawrence originally produced *The Prince Chap* at the Madison Square Theatre, with Mr. Scott in the leading role. For the past two seasons the organization has been on tour under Mr. Lawrence's direction.

Do you want a play or sketch? Try a MIRROR "want."

## DRAMA AT THE IRVING PLACE.

A three-act drama, *An Officer's Honor* (Officers' Honor), by Ferdinand Brunel and Hans von Wenter, was produced at the Irving Place Theatre on May 10 with the following cast:

Captain von Treffenfeld ..... Friedrich Holthaus  
Alexandra ..... Grete Haas  
Berta von Boyen ..... Marie Immisch  
Charlotte ..... Marianne Bratt  
Heinz ..... Otto Treptow  
Annie von Boyen ..... Georgine Neumendorf  
Albrecht von Foucher ..... Carl Machold  
A Servant ..... Otto Eddescher  
A Servant ..... Anita Herbst

The work, which is by new authors, shows considerable promise. Naturally, it is uneven. Certain of the scenes, the best of them being in the second act, grip one's attention, but others are very dull. The first act, for example, moves with leaden feet, except when the best drawn character in the play, young Lieutenant von Boyen, is on the stage. His light-heartedness, his breezy ways and his good nature win one completely. His, by the way, is the only humorous part, at least, as far as the ending of the second act. Then the same perverse sense of humor which leads the principal male character of the piece to take his own life, robs him of all his color and the prevailing tone of gray remains unrelieved until the final fall of the curtain. As a picture of the world one is logical results of such a sense of humor, the play is no doubt true.

In a small garrison town in Prussia lives the von Boyen family. The mother, the widow of a major, has two children, Charlotte, a daughter of thirty-one, and Heinz, some years younger, a lieutenant. For seven years Charlotte has been engaged to Lieutenant Albrecht von Foucher, adjutant to General von Treffenfeld. Her poverty has been the cause of the long delay in the marriage. Albrecht, against his will, falls in love with the general's daughter, Alexandra, who is younger and prettier than his fiancée. Charlotte suspects this attachment and her worst fears are confirmed when, on her birthday, her betrothed goes to Berlin on an errand for Alexandra. The engagement is thereupon broken off.

Alexandra, who loves the adjutant, leads him on to confess his love for her. Madame von Boyen visits the general and asks his assistance in renewing the betrothal. To his great amazement he learns that his daughter is Charlotte's rival. He summons Alexandra, who defiantly confesses the truth. He also interviews Albrecht, and obtains from him his promise never to see Alexandra again. Now follows a powerful scene between the girls, neither of whom is willing to give up the man. At last a threat of suicide by Alexandra induces Charlotte to relinquish her claims on Albrecht.

Heinz, as soon as he finds out what has happened, greatly insults Albrecht at officers' mess, and is challenged by him, but the meeting is prevented by the general just in the nick of time. The adjutant feels that until he marries Charlotte a dark stain will rest on his honor. Charlotte, knowing that he does not love her, refuses to accept the sacrifice. In despair he blows out his brains.

The acting was always competent. Marianne Bratt, as Charlotte, gave the best performance we have had from her since her connection with the company. Grete Haas, who has been seen all too seldom during the past year, rendered a good account of herself in the role of Alexandra. Her beauty and her ability in denoting passion stood her in good stead. Otto Treptow was an admirable Heinz von Boyen. Friedrich Holthaus played the general to the life.

The dramatic season at this theatre closes next Wednesday night, when *Frederica*, a drama in four acts, will be given as a benefit for Georgine Neumendorf.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The usual tea pouring was omitted on Thursday, May 9, owing to the engagements of the members at the Actors' Fund Fair. It will also be omitted on this Thursday, but will be held on Thursday, May 16. No monthly reception for May, owing to the general convention. The open door social of Tuesday, May 21, will have special interest, as the members will have the opportunity to greet the newly elected officers of the Chapter. Volunteer talent from members or friends, vocal, instrumental, etc., will be cordially welcomed.

The annual meeting of Tuesday, May 14, is appointed for the members and workers at the Actors' Fund Fair to complete the meeting at the earliest practical moment in order that they may return to their duties at the Fair, which is to close at midnight that evening.

The Thursday teas will continue without interruption from May 20.

Information desired by members of the New York Chapter respecting the approaching convention can be obtained at headquarters.

Members attending the service at Christ Church, Riverdale, on Sunday, May 19, will please assemble at the uptown station, Times Square of the Subway, at 3:10 p. m. At the close of the service the parishioners of the church will extend the hospitality of a tea upon the lawn. The pastor, Rev. Dr. Carstensen, is expected to be the preacher on this occasion.

The Brooklyn Chapter will hold a Sunday evening service on May 26 at Christ Episcopal Church, Bedford Avenue, near Division. The preacher expected is Rev. Canon William S. Chase.

The next reception and social of the Brooklyn Chapter will be held at their usual place of meeting, Hotel Imperial, on Tuesday, May 28, at 8 p. m.

## A LOVING CUP FOR THOMAS JEFFERSON.

The past week has been an eventful one for Thomas Jefferson in Washington. Upon Tuesday afternoon he and his company were special guests of the faculty and students of the National Park Seminary, Forrest Glen, where they presented the second act of *Rip Van Winkle* in the college theatre. Wednesday afternoon Jefferson had as his guests 2,000 school children, and was in turn the recipient of a surprise, for, upon entering his dressing room Friday night, he found a handsome and costly silver loving cup, the gift of the Kendall Green School for Deaf Mutes. It was accompanied by a letter of thanks for the pleasure of the performance, and was signed by forty pupils. An interesting feature of the letter was the statement: "We are deaf, but we understood your play, and we enjoyed it very much. Who taught you to make signs?" The cup bears the inscription of the school's name and purpose on one side, and on the reverse, "Thomas Jefferson, 1807."

## WILLARD HUTCHINSON EXONERATED.

Willard Hutchinson was arrested last week on a charge of giving a worthless check to the proprietor of the Jefferson Hotel in Toledo. He was exonerated immediately upon appearing before Magistrate Wahle. Mr. Hutchinson was rubbed while in Toledo, and it is supposed that the thief used his name and business cards in negotiating the check.

## MRS. JONES MUCH IMPROVED.

Mrs. W. G. Jones, who has been dangerously ill during the past week, was reported as being very much better yesterday afternoon. Her friends now expect her rapid recovery. Her condition is still serious, however.

## MURIEL NELSON KILLS HERSELF.

Mrs. Wallace Wildecornbe, whose stage name was Muriel Nelson, on May 7 committed suicide in her apartments at the Hotel Bonnington. One of her last engagements was in *The Squaw Man*. She was a violinist of ability and also a composer of songs.

KEEP YOUR EYE ON SALTER — My Rent is paid to June 1st.

"GEE! but SOME people are making a fuss over me"

**SUCCESS** Work like H — and advertise  
George M. Cohan — Me for him  
Stock Companies  
Catering to SOME Repertoire Managers  
and to many SLAVES  
EDWARD R. SALTER Amusement Company 1402 BROADWAY

## THE STOCK COMPANIES.

Many Organizations Playing and Others Planned for the Summer Season.

The Army Stock company, Smith and Grady, managers, opened a summer season in the Army Theatre, Binghamton, N. Y., on May 13. The opening bill is *The Charity Ball*, to be followed by *What Happened to Jones*. The company, which is under the direction of Preston Kendall, is as follows: Frank Rolleston, John C. Brownell, Harry Bates, William Garwood, Don Borup, Harry Earl Godfrey, J. P. Cahill, Jess Kepler, Veta Henderson, Camille Crume, Cora Dean, Amelia Bardeen, and Lucie Annandale. It is the intention of the management to present a series of high-class plays which will include *Young Mrs. Winthrop*, *Henrietta*, *Leah Kleschna*, and *Zira*. Summer stock has not been produced before in Binghamton in fifteen years, the last productions being by Wagmahls and Kemper. The indications are that the present season will be highly successful.

Jessie Arnold will play the leads with the John Salpola Stock at Lynn, Mass.

The McCullough Stock company opened the new theatre at Cananea, Mexico, on April 24 for a month's engagement. This is the first stock company under American management to be established in Mexico.

Frances Nordstrom has been engaged as leading woman for the Keith Stock company at Pawtucket, R. I., opening on May 13.

Louise Bandet is a member of the Van Den Berg Opera company at the West End Theatre.

Adelaide Keim began her stock season at the Metropolis on May 13, opening with *The Christian*.

Stuart Beebe has been engaged for George Fawcett's Stock company at Atlanta, Ga., opening on May 27. Rose Curry has been engaged for the same organization.

Joe Carey has signed for twenty weeks as principal comedian with the Olympia Opera company at White City, New Orleans.

Ella Hugh Wood joined the Fawcett Stock company in Richmond on May 6, for character work, opening in *Leah Kleschna*. This is Miss Wood's second summer season with George Fawcett.

Richard Golden and company opened at Jacques' Theatre, Waterbury, Conn., on May 6, with *Winchester*. The company is as follows: Richard Gordon, Edna E. Bruns, George O. Nichols, Jane Tree, May Abbey, Marie Haynes, Oscar Norbert, Foster Hackett, Joseph Mallory, William Lambert, Robert Tabor, and Phil Bishop. Winchester will be followed by *Mrs. Dane's Defense*, *Prince Karl*, and *The Middleman*.

H. Percy Meldon, for five years stage director of the Baldwin company at New Orleans, has gone to Rochester to assume a like position with the Baker Theatre Stock company.

Desmond Kelley, who has this season filled the position of leading woman in *Just Out of College* with Joseph Wheelock, Jr., played *The Duchess in the Spellers*, and supported Edwin Arden in vaudeville, has been engaged for prominent parts with the Edwin Arden Stock company in Washington, opening on May 13.

Katherine Scott, who was filling a special engagement in the Albee Stock company at Keith's, Pawtucket, R. I., the week of May 6, has been engaged for the season to play *Ingenu* and *Soubrette* roles and to do specialties.

J. J. Rosenthal has engaged Leslie Bingham, Francis Yale, Ada Neville, W. R. McKee, Gilbert Miller, and Beryl Dare to support Harry Corson Clarke and Margaret Dale Owen the week of May 26, the opening of the summer season at the Casino Theatre, Toledo, O.

Vernon Somers opens a summer stock at the Mohawk Theatre, Schenectady, May 18, the roster including Clara and Lydia Knott, Alice Donaldson, Mr. and Mrs. Thayer, Edward Boring, Nathan Aronson, Daniel Bagnall, Richard Webster, Edgar L. Hocking, and W. O. Hill, director. The theatre was leased and the people engaged through Smith and Grady, the dramatic agents.

H. R. Jacobs will inaugurate a season of summer stock at Harman's Block, Hall, Albany, on May 20, with the *Majestic* Stock company, headed by Miss Bell and Mr. Holden. The organization will include Frank Peters, Wilson Deal, Harry B. Stafford, De Forest Dawling, Maurice Stewart, Edith Forest, Florence Coventry, Lucille Whiteliff, and Jennette Miller, all experienced stock players. Miss Bell has starred in San Francisco in *Du Barry*, which will be the opening production.

The Winnipeg Stock company are this week producing in the Palace of the King, to be followed by Prince Karl, with George Allison in the title role.

Eugene Weber has been engaged as leading man for the Albee Stock company in Pawtucket, R. I.

The Willard-Mack and Maude Leone Stock company opened at the Metropolitan Opera House, St. Paul, Minn., on April 29 for a run of six weeks. The roster of the company includes Maude Leone, Willard Mack, Corwin Luskmoor, Frank Tobin, Franz Bernhard, Francis Joyner, Howard Tremaine, Frank Patton, Truman Curtis, H. Willard Leone, Harry Joyner, Clara R. Smith, Clara Dalton, Agnes Biall, and Frank Patton, stage-manager; A. G. Balbridge, business-manager. After the close of the season in St. Paul the Mack-Leone company will tour the summer resorts of Northern Michigan for the remainder of the summer.

Nance O'Neill will begin a six weeks' stock starting engagement at Ye Liberty Theatre, Oakland, Cal., on May 29, with *Madge*. McKee Rankin will direct and the regular stock company, including Landers Stevens, Henry Shumer, George Friend, and Grace Huntington, will support her. Denis O'Sullivan will follow Miss O'Neill in a similar engagement of Irish plays.

Lillian Daven, who is now playing *Madge* in Across the Pacific, has been engaged for the Fuller Stock company at the Theatre Francaise, Montreal, Canada.

The Bay Shore Dramatic Club, of Bay Shore, L. I., entertained the members of the Travern Stock company Friday, May 10, after the performance at their handsome club rooms. Harry Masten's orchestra, of the Travern Stock company, rendered several high class selections.

Olive Skinner closed with the Birdall Stock at Newark on May 11, and on May 13 opened with the Jessie Bonastelle Stock in Buffalo. Miss Skinner is running James A. Bliss a close second for constant engagements.

Owing to the illness of Emily Dodd, the leading woman of the Leighton Players, now playing at the Grand Theatre, in Salt Lake City, Florence Gelbhart on an hour's notice took her part in *The Cherry Pickers*, and gave a perfect performance.

## COMPANIES CLOSING.

Eleanor Robson, at New York City on May 18.

Charles B. Hanford, at Sioux City, Ia., on May 21.

Montana, at Schenectady, on May 18.

The Eye Witness, at Milwaukee, on May 18.

Daniel Sully, at Fishkill, N. Y., on May 13.

On Parade, at Cincinnati, on May 4.

Bertha, the Sewing Machine Girl, at Louisville, on May 25.

Jerry from Kerry, at Pekin, Ill., on May 19.

Have you a sketch to sell? Try a MIRROR "want."

## PROFESSIONAL DOINGS.

La Petite Adelaide appeared in the cast of *The Orchid* at the Herald Square Theatre last night.

Elsie May Williams, late leading woman with Arthur Nelson's *The Governor's Pardon*, which closed its season in Chicago on May 4, is lying critically ill at the German-American Hospital in that city.

In the cast of the new version of *Uncle Tom's Cabin*, which is to be given entire to Broadway at the Majestic Theatre next Monday night, are a number of prominent players. Mary Hampton is to portray both Mrs. Bird and Lucy. The Eva is to be little Gretchen Hartman. Uncle Tom is to be portrayed by John Sutherland, while Simon Legree falls to the lot of Herbert Bostwick. Lucille La Verne, fresh from *Clarice*, is to be cast as both Cassie and Chloe. Eliza is in the hands of Ethel Hodgson. Frank Opperman as Marks, Elwood A. Bostwick as George Harris, Charlotte Lambert as Mrs. Shelby, Viola La Bretta as Topsy, Marguerite Starr as Mrs. St. Clair, and Ricca Allen as Ophelia are others of prominence among the large cast.

Arnold Daly has secured the dramatic rights to Mark Twain's *How I Became an Agricultural Editor*. The story was originally dramatised by a French author named Timmory, and Mr. Daly is having it translated back into English.

The company to present *Fascinating Flora* at the Casino next Monday night started for New Haven yesterday morning to prepare for the first performance Thursday night. Among the leading performers will be Adele Ritchie, Louis Harrison, Frederick Bond, James E. Sullivan, Ada Lewis and Ella Snyder.

Charles Walcott was reported as improving yesterday. His nurse at the Murray Hill Sanitarium said that he would probably recover his normal health in a few weeks.

Before and After will close at the Astor Theatre on May 18. The following Monday The Builders, by Marion Fairfax, will have its first presentation.

George Le Guere has abandoned his trip to London, owing to the severe illness of Lena Ashwell. Mr. Le Guere was to appear in one of Miss Ashwell's new plays the latter part of May. Miss Ashwell's illness is such as to force her to give up the idea of playing for some time.

Jean Calducci was married on May 9 at West Manchester, Mass., to Alexander Higginson, a prominent Boston society man. Rev. Edward Percy Brewster performed the ceremony.

Charles S. Stevens, manager of the Academy Theatre in Buffalo, who was arrested on May 8 because of having at his house a play founded on the Thaw-White tragedy, was discharged by the police justice the following day.

Harry K. Markham has been compelled to abandon work, owing to serious illness, against which he has fought the last two years. He is feeble and in destitute circumstances. His address is 249 West Thirty-eighth Street, New York City.

Frank H. Crane has taken Charles Arthur's place with Arnold Daly in *The Boys of Company B*.

Herbert Kelcey and Effie Shannon have signed a five-year contract with Ernest Shipman whereby they will appear as co-stars under his direction for a period of five years. Arrangements have been completed for their appearance in George Bernard Shaw's play, *Widowers' Houses*, for a Spring tour, opening at the Detroit Opera House, Detroit, May 29, with an all-star cast, which will include among others, Ferdinand Gottschalk, David Proctor, etc., in addition to Herbert Kelcey and Effie Shannon. An entirely new play by a well-known author has been selected for their next season's tour, and the booking will include a New York engagement.

Mrs. Lillian Harris was granted an interlocutory decree of divorce from Samuel H. Harris, on May 8, by Justice Truax.

Robert Edison and his company in *Strongheart* made their first appearance in England at the Aldwych Theatre on May 8, receiving a favorable reception from both public and critics.

It was announced last week that The Road to Yesterday, with Missie Dupree, would continue throughout the summer at the Lyric Theatre. The cast will remain unchanged during the warm months with a single exception. Miriam Nesbit, who has been appearing as Eleanor, left the company Saturday night and will go to Italy. Her place in the cast was taken by Esther Lyons.

The annual meeting of the Actors' Fund of America will be held this (Tuesday) afternoon at the Hudson Theatre.

Norman MacDonald and Edna Paradis were married at Grace Church, Chicago, on April 29.

Little Leon Flinchbaugh is playing *Memie* with Thomas Jefferson in *Rip Van Winkle*, and has been with him for two seasons.

## MERCEDES LEIGH MARRIED.

Mercedes Leigh was married at New York City on May 1 to McAllister Smith, the representative of a New York importing house in Japan. The ceremony was performed by the Rev. Francis J. Clay Moran, assisted by the Right Rev. Dr. Partridge, Bishop of Kio, Japan. Mr. and Mrs. Smith will sail for Japan on June 1.

**MENNE'S**  
BORATED TALCUM  
**TOILET POWDER**  
for After Shaving.

Wash your face with Mennen's Toilet Powder after you shave you. It is soothing, and will prevent any of the many skin diseases often contracted. A positive relief for Pimples, Boils, Chafing and Itchiness, and all affections of the skin. Removes all odor of perspiration. Get Mennen's—the original. Sold everywhere, or mailed for 25 cents. Sample free.

GERHARD MENNEN CO., Newark, N. J.

## ENGAGEMENTS

for next season are made during the next three months. A professional card for three months will cost you \$10.92 for half an inch, \$21.84 for one inch, single column.

THE DRAMATIC MIRROR,  
121 W. 42d St., New York.

## "TELL IT TO ME"

EZRA KENDALL'S 3D BOOK  
ALL NEW, JUST OUT  
For sale on all trains and news-stands, or by mail, 2c  
Address EZRA KENDALL,  
3 Cadwell Ave., Mayfield Heights, Cleveland, O.

THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JAN. 4, 1894  
The Organ of the American Theatrical Profession  
Published by  
THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, PRESIDENT.  
121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND NINTH AVENUE).  
CHICAGO OFFICE:  
(Otis L. Colburn, Representative)  
60 Grand Opera House Building.  
HARRISON GREY FISKE,  
EDITOR.

ADVERTISEMENTS.  
Twenty-five cents an agate line. Quarter-Page \$45; Half-Page, \$90; One Page, \$135.  
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.25 a line for three months. Five lines the smallest card taken.  
Reading Notices (marked "R"), 10 cents a line.  
Charges for inserting portraits furnished on application.  
"Preferred" positions and black electrotypes subject to extra charge.  
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.  
One year, \$5; six months, \$3; three months, \$1.75. Payable in advance. Single copies, 10 cents.

FOREIGN.  
Canadian subscriptions \$5.00 per annum. All other for foreign countries \$5.00, postage prepaid.  
Telephone number, 375 Bryant.  
Registered cable address, "Drammirror."  
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Regent St., W. C.; American Exchange, 5 Northumberland Ave., W. C.; in Paris at Brenan's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 51 Lime St. In Sydney, Australia, Straits & Co., Moore St. In Johannesburg, South Africa, at Luca, Blak St. The Trade supplied by all News Companies.  
Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Mirror cannot undertake to return unsolicited manuscripts.  
Entered at the New York Post Office as Second-Class Matter. Published every Tuesday.

NEW YORK ----- MAY 18, 1907.  
Largest Dramatic Circulation in the World.

DISCUSSING CENSORSHIP.

THERE has been much talk about theatre censorship in Canada during the season, and in the Summer interval it may be that some action to that end will be taken or planned. Most of the discussion on this subject has taken place in Montreal, although it is also a topic in Toronto.

The question arose in Montreal over a play performed in one of the French theatres of that city. The play was deemed objectionable by the Catholic authorities, and the Archbishop of Montreal placed a ban on the theatre in which it was performed. The play had been announced for a week's run, but as the French press declined to notice it and the French playgoing public respected the stand taking by the Archbishop, the theatre managers capitulated, and even consented that a censorship, with the Archbishop at its head, should pass upon future plays at this particular theatre.

This Catholic activity started action by various English-speaking clergymen of the Evangelical denominations, and some performances in English-speaking theatres were objected to. The whole matter was taken to the Municipal Council, with the idea that this body could order the submission of all plays to a special commission before production. The city law department has decided that the council has no power to create such a censorship, and there is talk of appealing to the Dominion Legislature at its next sitting for authority to establish one. In the meantime it is announced that the Chief of Police of Montreal has power "to stop plays that are considered immoral" by the police. This power, it may be said, would seem to be common to chiefs of police everywhere.

The proposed censorship in Montreal, it appears, contemplates the action of clergymen of various denominations; and in Toronto a prominent clergyman is about to leave "for a trip through the United States and Great Britain for information about the regulation of theatres" in this matter. Aside from the policy of the Lord Chamberlain in England, this clergyman will not discover much to assist him in forming an opinion as to the manner of censoring the theatre. The Lord Chamberlain has made many mistakes, both of commission and omission, and the United States has no cen-

sorship, beyond that embodied in police powers and the common sense of theatre-goers.

But is it fair, on the whole, and is it in line with the spirit of modernity, to lodge in the clergy a power to censor plays and control the theatre?

POPULAR AND POTENT.

A RECENT cablegram from Paris said that "despite the pessimism of the theatre managers" of that capital the public never spent so much money in theatregoing as at present.

The Government supervision of theatres in France is such that it is possible to at least approximate the sum annually spent in playgoing. In this country there is no definite knowledge as to such expenditure, and thus there is no knowing, although there is much guessing, as to the amount spent on the theatres by the public.

During 1906, it is said, the receipts of the Paris theatres amounted in the gross to \$8,500,000, an advance of \$1,250,000 over 1905. The greatest annual amount taken by Paris theatres was \$10,000,000 during 1900, the Exposition year, but, of course, this should not enter into any normal average. During the past half century it is stated that the gross receipts of Paris theatres have been multiplied six times.

There are two other world capitals, London and New York, which, probably, could show much larger gross receipts than Paris if there were any means by which results could be arrived at.

Everywhere it is evident that the theatre is the most popular of human institutions to-day. There is a belief that its chief aim is to amuse, yet it cannot escape certain responsibilities that attach to its amazing popularity. It has grown to be the exponent of all the arts, as well as a scene for the exposition of the trivialities of life and the momentary fashions. Yet it has been proved that one of its real functions is to educate as well as to entertain. Proof of this is found in the fact that plays with purpose attract multitudes of earnest persons, and that evils which effect the social system can be treated more effectively by the stage than by any other human agency.

THE FUND FAIR.

THE Actors' Fund Fair, at the Metropolitan Opera House, originally planned to run a week, was extended until to-day (Tuesday), and will close this evening. There is every indication that it has been a notable success, although its monetary results probably will not equal those of the first Fair, held some fifteen years ago.

The Madison Square Garden, with its vast spaces, afforded a better field for such an event than the Metropolitan Opera House. At the Garden, where the first Fair was held, there was ample room for picturesque effects in booths, as well as for the accommodation of the throngs that attended. At the Metropolitan the artistic effects attempted were, in a measure, lost, because of the cramped quarters, and the accommodations for visitors were at times too small. Yet in the circumstances, owing to good management, the present Fair has passed off with all the good fortune that it deserved.

There is less solidarity and homogeneity in the theatre to-day than characterized it fifteen years ago, yet one visiting the Metropolitan during the week could not have wished to see greater enthusiasm than that which actuated the hundreds of members of the theatrical profession engaged in the work of this Fair. All were determined to make it a red letter event. Every one among those concerned in its various features labored indefatigably; and other hundreds for whom there were no places in the field of actual work went again and again, spurred and added to the enthusiasm, and spent money freely. And the public responded generously, as it was its duty to do; for if there is any profession to which the public stands as a perpetual debtor, it is the profession of the theatre.

Awaiting the exact results of the Actors' Fund Fair, every one will hope that they will be so great that they will secure this greatest of charities from all need in a long future.

BILL AGAINST IMMORAL PLAYS.

Senator Smith's bill to amend the Penal Code in relation to public morals which makes it a crime for managers or theatre owners to present an immoral or impure play, was passed by the Senate last week. Senator Grady made an effort to have the bill amended by substituting obscene and indecent for impure and immoral. His proposition, however, was lost. Senator Grady in his speech stated that many plays that are hailed as high class drama he considered abhorrent. There is a wide difference of opinion among people as to what is and what is not immoral. Most people call Zaza impure and by some The Taming of the Shrew is also put in that class. He declared the scope of the bill should be limited, as in its present form some managers would be prosecuted under the bill whom it was not intended to reach. Senator Smith defended his bill and asked that it be read without amendment, so as to permit the Senate to act before adjournment.

PERSONAL.



Photo, Otto Sarony Co., N. Y.

ODA.—Madame Oda, the Danish actress, who made her first appearance in English at Carnegie Lyceum last night in Ibsen's Little Eyolf, will give a special matinee of songs at the Lyceum on May 15.

HACKETT.—James K. Hackett will appear next season in a new play by Louis N. Parker, entitled Mr. George. He will open his season with John Gladye's Honor, and the Parker play will follow.

JONES.—Henry Arthur Jones will return to America in about a week, bringing with him the completed manuscript of his latest play.

FYLES.—The engagement is announced of Florence Fyles, daughter of Mr. and Mrs. Franklin Fyles, to George Young Bauckle. The marriage will occur on May 23.

BERNHARDT.—Sara Bernhardt's dramatization of "Adrienne Lecouvreur," was produced by Madame Bernhardt in Paris on May 8. Rumors of her death have had no effect upon her health.

HAMMERSTEIN.—Oscar Hammerstein sailed for Europe on May 7, on the Kaiser Wilhelm der Grosse. He will spend the Summer engaging singers for next season.

HANFORD.—Charles B. Hanford will close his season of thirty-five weeks at Sioux City, Ia. His tour has covered 22,000 miles.

DAVIS.—Mr. and Mrs. Richard Harding Davis returned from Europe on May 11, after a trip to Africa, where Mr. Davis went to investigate conditions in the Congo region.

MANSFIELD.—Richard Mansfield sailed for Europe on May 11, accompanied by two attendants. His condition still causes his friends the deepest anxiety.

TERRY.—Ellen Terry, who is returning to England on board the steamer Minnetonka, Sunday sent the following wireless telegram to the Associated Press: "Please convey my appreciative thanks to the press for kind congratulations upon my marriage."

ANGLIN.—It was announced last week that Margaret Anglin would begin a tour of Australia in March, 1908, under the direction of J. C. Williamson. Negotiations were conducted by Sanger and Jordan.

OLCOTT.—Chauncey Olcott's season will open in Minneapolis on Aug. 25. His new play, by Theodore Burt Sayre, has been named The Irish Cavalier.

WILSTACH.—Paul Wilstach, personal representative of Richard Mansfield, is enjoying a rest at Gunnistown, Va.

LA BLANCHE.—Marcos La Blanche, who has many friends in journalism, a field in which he has been successful, has won much praise as a character actor with Creston Clarke this season in A Ragged Messenger.

TEMPLETON.—It is definitely announced by her managers that Fay Templeton will retire from the stage at the conclusion of her engagement at the Grand Opera House on May 18.

CLEMENS.—Samuel L. Clemens (Mark Twain), has been invited to Oxford University to accept the degree of Bachelor of Letters. He expects to sail the latter part of June. Mr. Clemens has leased the Voss Villa at Tuxedo for the Summer. His daughter will preside over the new home.

BARRYMORE.—Ethel Barrymore fainted at the end of the second act of Cousin Kate on Friday night, but recovered sufficiently to continue the play. She spent every afternoon at the Actors' Fund Fair last week, and the double work of selling photographs and appearing in her play was too hard for her.

WARDE.—Frederick Warde has recovered from his recent illness, and retired to his country home in Sullivan County for a rest, in anticipation of a long list of Chautauque engagements he has made for the coming Summer.

ROBSON.—Eleanor Robson will close her season in Salome Jane on May 18, and on May 21 will sail for Europe on the Carmania, to spend her vacation abroad.

TWELFTH NIGHT CLUB ELECTS.

The annual election of The Twelfth Night Club took place on May 7. There were two candidates for the presidency, Alice Fischer Harcourt, who has held the office for some years, and Louise Closser Hale. Mrs. Harcourt was re-elected. The full ticket elected was: President, Mrs. Alice Fischer Harcourt; Vice-Presidents, Miss Dorothy Donnelly and Miss Amelia Bingham; Corresponding Secretary, Mrs. Balle Williams Regel; Recording Secretary, Mrs. Herbert Aldrich; Chairman of Executive Committee, Mrs. Fred Sidney.

CENTURY THEATRE CLUB ELECTS.

The annual meeting of the Century Theatre Club was held at the Hotel Astor on May 10 for the election of officers. Mrs. Henry Hart, of Brooklyn, was chosen President, and the office of Honorary Past President was created for Mrs. Sydney Rosenfeld, the retiring President.

AMUSEMENT COMPANIES INCORPORATED.

The Wattman and Low Amusement Company of New York, was incorporated May 6, with \$25,000 capital, to carry on the business of giving theatrical, operatic and spectacular performances. Directors, Henry Wattman, H. R. Low, and Joseph Hart, New York.

The Fusa Production Company of New York was also incorporated May 6, capital, \$5,000, to own and manage theatres, etc., and to produce attractions of all kinds. Directors, H. H. Pennock, Joseph Brewster and Holliman Monahan, New York.

Other companies incorporated the past week were: The Acme Amusement Company, Utica, capital, \$50,000. Directors, C. R. Goodfellow, Rochester; A. C. Johnson and I. H. Goodfellow, Utica. The Wiggle-Waggle Amusement Company, Brooklyn; capital, \$500; for the purpose of providing all kinds of shows and amusements. The Herbert Kelsey and Billy Shannon Theatrical Company, New York; capital stock, \$10,000; formed to carry on the business of managers and proprietors of theatres and other places of amusement; also to produce plays, operatic and dramatic. Directors, Ernest Shipman, Stephen T. King, Edna Shannon, Herbert Kelsey, and Edna Hickey, of New York. The Circuit Amusement Company, New York; capital, \$1,500; to conduct a circuit of amusement places and carry on entertainments of every class and description. Directors, Arthur C. Barker, Charles Stanhope, and M. C. Barker, New York.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

B. D. N., Syracuse: Julia Marlowe was born in Coldbeck, Cumberlandshire, England, but came to America when five years old. She made her debut under the stage name of Frances Brough as Sir Joseph Forster in Pinaflore, with a juvenile opera company.

N. F. F., Evansville: (1) Lillian Russell made her debut at Tony Pastor's Theatre in 1880. (2) Madame Janssachek produced Paul Kester's dramatization of Guy Mannering at the Lafayette Square Opera House, Washington, on Oct. 21, 1890.

R. A. P., Cleveland, O.: Our Boys was played for 1,323 nights, closing at the Vanderbilt Theatre, London, on April 18, 1878. The most recent performance in New York took place on April 9, when it was given in Italian by Novelli and his company at the Lyric Theatre.

C. F. W., Auburn, N. Y.: When the positions are of equal importance, a woman is always given the preference over a man in the assignment of dressing rooms. In most companies women are given preference over men, without regard to their relative positions in the company, except when the star is a man.

K. F., Toledo: You might persuade the manager of the vaudeville theatre in your city to give you an opportunity to try your work at a matinee, using not more than twenty minutes, and doing only short, snappy songs. This will give you an idea of how such an act would go, and you can tell whether it would be worth your while to come to New York. This would be as good a time as any to come New York, as, if you got an opening you might be able to book for next season. The salaries in vaudeville are regulated by the talent or popularity of the performer. You might begin at \$25, and if you scored heavily the first week your second week's salary might be four times as much. It is very hard to get an opening, and you may have to spend several weeks in New York before having an opportunity of showing what you can do.

E. C. B., Chicago, Ill.: Men and Women was first played at Proctor's Twenty-third Street Theatre, New York, on Oct. 21, 1880, with the following cast: Israel Cohen, Frederic de Belleville; William Prescott, William Morris; Edwin Seabury, Orrin Johnson; Mr. Pendleton, Leslie Allen; Mr. Reynolds, W. H. Tillard; Mr. Bergman, Arthur Hayden; Mr. Wayne, E. Mackey; Calvin Stedman, R. A. Roberts; Lyman H. Webb, Henry Talbot; Stephen Rodman, Frank Mordant; Col. Zachary T. Kip, M. A. Kennedy; Dr. Dick Armstrong, T. C. Valentine; Sam Delaheld, J. H. Buckstone; Arnold Kirk, Emmett Corrigan; Crawford, R. J. McCullough; M. Moore, Louis Haines; Roberts, A. R. Newton; John, Richard Marlow; Agnes Rodman, Sidney Armstrong; Dora, Maude Adams; Mrs. Kate Delaheld; Odette Tyler; Margery Knox, Etta Hawkins; Mrs. John Prescott, Annie Adams; Mrs. Kirby, Lillian Chantore; Lucy, Winona Shannon; Julia, Gladys Eureka.

CURRENT AMUSEMENTS.

Week ending May 18.

ACADEMY OF MUSIC—The Prince of Pilsen—2d week—9 to 10 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—The Curse of Drink.  
ASTOR—Before and After—72 times, plus 4th week—21 to 22 times.  
BELASCO—The Rose of the Rancho—26th week—185 to 192 times.  
BIJOU—Alla Nazimova in Contesse Coquette—6th week—38 to 42 times.  
BROADWAY—Anna Held in The Parisian Model—25th week—173 to 179 times.  
CARNegie HALL—Musical Recitals.  
CASINO—Louis Mann in The White Hen—18th week—56 to 64 times.  
CIRCLE—Wine, Woman and Song—24th week.  
COLONIAL—Vaudeville.  
DEWEY—Williams' Ideals.  
EMPIRE—Ethel Barrymore in Cousin Kate—9 to 10 times.  
FOURTEENTH STREET—Across the Pacific.  
GARRICK—William Collier in Caught in the Rain—20th week—154 to 161 times.  
GOTHAM—Gaiety Girls Burlesquers.  
GRAND OPERA HOUSE—Fay Templeton in Forty-five Minutes from Broadway—143 times, plus 3 times.  
HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 31st week—247 to 254 times.  
HARLEM OPERA HOUSE—Stock co. in The Dancing Girl.  
HERALD SQUARE—Eddie Foy in The Orchid—6th week—41 to 48 times.  
HIPPODROME—Septime's Daughter and Pioneer Days—24th week.  
HUDSON—Brewster's Millions—67 times, plus 12th week—59 to 66 times.  
HURD and SEAMON'S MUSIC HALL—Dainty Fare Burlesquers.  
IRVING PLACE—Oleander—5 and 6 times; Pre-cious 1 time; Opera School in Repertoire—3 times.  
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.  
KEITH & PROCTOR'S 23D STREET—Vaudeville.  
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in Zaza.  
KEITH & PROCTOR'S 5TH STREET—Vaudeville.  
KEITH & PROCTOR'S 125TH STREET—Vaudeville.  
KNICKERBOCKER—Montgomery and Stone in The Red Mill—34th week—267 to 274 times.  
LIBERTY—Eleanor Robson in Salome Jane—17th week—116 to 122 times; Wed. mat.—Merely Mary Ann—12th time.  
LINCOLN SQUARE—Buster Brown.  
LONDON—Broadway Gaiety Club.  
LYCEUM—Arnold Daly in The Boys of Company B—6th week—41 to 48 times.  
LYRIC—The Road to Yesterday—113 times, plus 5th week—35 to 40 times.  
MADISON SQUARE GARDEN—Closed.  
MAJESTIC—Margaret Wycherly in The Primrose Path—2d week—9 to 16 times.  
METROPOLIS—Adelaide Kelm Stock in The Christian.  
METROPOLITAN OPERA HOUSE—Actors' Fund Fair, May 13, 14.  
MINER'S BOWERY—Yankee Doodle Girls.  
MINER'S EIGHTH AVENUE—California Girls.  
MURRAY HILL—Hovey Burlesquers.  
NEW AMSTERDAM—Closed May 11.  
NEW STAR—Howard Hall in The Millionaire Detective.  
PANTON—Vaudeville.  
SAVOY—The Man of the Hour—24th week—188 to 195 times.  
THALIA—Parted on Her Bridal Tour.  
VICTORIA—Vaudeville.  
WALLACK'S—Grace George in Divorcement—5th week—35 to 40 times.  
WEST END—The Den Bar Opera in The Mithra.  
YORKVILLE—Ralph Stuart in By Night of Sword.

## THE USHER



The idea developed in *The Usher* recently by Mrs. L. E. Morris, of Olney, Philadelphia, for a clubhouse in that city—to be followed by others in other cities—for the use of young women of the stage who find adequate accommodation at reasonable rates difficult or impossible on tour, has not, apparently, been taken up by those in the theatre whose co-operation alone would make such plans successful.

There would seem to be no doubt either about the desirability of such clubhouses, managed wisely, nor as to their self-sustaining possibilities under right direction.

Mrs. Morris, according to an article in the *Philadelphia North American*, was recently visited at Olney by a number of young women in the chorus of a traveling company. These young women agreed that there would be no difficulty in securing enough guests to make such a temporary home or club peculiarly successful if a suitable house, furnished for convenience along the lines suggested by Mrs. Morris, could be secured, as it is difficult in most cities outside of New York to find good accommodations at rates within the ability of most young women in the theatre to pay.

Several young women in a prominent music comedy have tried the co-operative plan of living during engagements in Boston and Philadelphia. They call it "housekeeping" on a modest scale. With one servant, the young women doing most of their own work, they have paid on an average but \$3 for living expenses, including a furnished house in each city.

The propagation of an idea like that put forward by Mrs. Morris sooner or later should have practical results.

They closed a political campaign in Baltimore last week, and vaudeville was a feature of it.

At their final "rally" the Republicans interlarded speeches with playlets, "turns" of various sorts and songs, professional performers playing this part in the event.

*The Mirror* not long ago chronicled an even more intimate association with politics by George Alexander, the London actor-manager, who proved so good a campaigner that he won his way to a membership in the London County Council.

It is rumored that Mr. Alexander is so pleased with his political preferment that he is inclined to press it further, with Parliament in view.

There is no reason why players should forego political ambition and decline to appear in politics practically.

Laws that affect the theatre and its profession are in process of making all the time by local and general legislative bodies, and members of the profession, where it is possible for them to maintain permanent residence, might well enter this arena for as many reasons as actuate other citizens.

The decision of the Interstate Commerce Commission against the "party rate" on railroads, a rate which theatrical companies have long enjoyed, will increase the cost of travel to the profession in certain localities.

The legislation affecting railroad charges in various States, however, during the past year will in a measure offset the decision against the party rate.

Indiana, Ohio and several other States have made it unlawful to charge more than two cents per mile for railroad passage, and thus in these States theatrical companies will practically have no greater expense for fares. Farther west and in the Southwest, however, in States where the railroad charges have not been affected by legislation, the increased expense of travel to companies will be considerable, owing to the abolition of the party rate.

A Springfield, Mass., clergyman preached a sermon the other day, in the course of which he declared that "the theatres are worse than the saloons."

This preacher may have a comprehensive knowledge of many things, but it is apparent that he knows really as little about the theatre as he does practically about the gospel of Christianity.

It would seem, from the leading features in the sensational newspapers of the country during the past few days, among other things involving the criminal elopement of a clergyman from Long Island with his ward, a girl whose age makes him liable for arrest for abduction for immoral purposes, and the discovery in Delaware of an illicit love letter written by a preacher to a young woman of his flock—a letter so compromising that the preacher at once fled the neighborhood—that

those of the cloth who are disposed to impatiently criticize various other institutions and talk on generalities, would better stick to more pertinent and particular texts, and hold forth among other things on the cardinal sin.

The enterprise of the big shows that are the delight of women and the distraction of men sometimes avers of theatricalism.

It was not so long ago that moving picture shows and the like were given in some of these places; at Christmas time professional magicians and other wonder workers are sometimes called in to please the youngsters who are apt to tire while the mothers go their indefatigable rounds; and at least one great "stave" gives very good concerts regularly in a hall planned for the purpose.

New a Brooklyn shopping place, in lieu of offering entertainment of its own, has established a theatre ticket booth in which may be had seats for the more prominent metropolitan attractions of the moment.

Time taken to secure theatre tickets in the regular way is time taken from other duties—and from shopping.

## RED MILLS AND YANKEE DOODLES PLAY BALL.

To the tooting of horns, the raucous gurgles of rattles, the shrieks of feminine voices, and the stentorian tones of James J. Corbett, the baseball game between the Red Mills and the Yankee Doodles took place at the American League Park, on May 10. The game was played for charity—to add to the Actors' Fair Fund, but there was not much charity in the weather. The game began in a downpour, continued in mud puddles, and finally ended abruptly in a shower. During these meteorological changes some baseball was played.

The most distinguished performance of the afternoon was given by Fred Stone, who played first base. In the second inning a high foul floated out Stone's way. Nothing daunted, the intrepid player dashed through two lakes, spluttering up the waters about him into little fountains, nabbed the wily sphere safely, and then, in an exuberance of feeling, made a back plunge into the breakers, tossing the waves high over his head. This same gentleman a little later again showed his versatility by stealing home from third. There was some debate over the decision between the Yankee Doodles, Mr. Corbett, and the grand stand, but Corbett wisely took into consideration the length of Stone, and realized that his thumb, which rested securely on the plate, was safe, though his head, somewhere down near third, were out. Kennedy, who caught for the Red Mills, and without mask, played splendid ball. Thanks to the weather the pitchers were somewhat wild, and there were frequent bases on balls and wild pitches, especially in the first two innings.

The umpiring of Corbett was distinguished by a clarity of tone value, a long machintosh and a constant demand for cigars, in the latter of which he seemed in favor of the Red Mills. There was some blowing by the audience and some cries of "get the book," but in the main he gave satisfaction. He was ably assisted by David Montgomery, who stood behind him and held over him a large umbrella. He also assisted Corbett in tossing the ball back and forth between them during the intermissions.

The game, which was to have gone seven innings, terminated during the last half of the seventh because the Yankee Doodles refused to play longer in the rain, which had started again. The Red Mills contended that since it had begun in the rain it should conclude likewise. Besides, they were two behind in the score, had two men on bases and only one out. Corbett, therefore, under the new rulings made for the occasion, declared that the game was forfeited to the Red Mills, 9 to 0. The actual score at the time was 5 to 6. The line-up: Red Mills: Kennedy, catcher; Emerson, third base; Clarke, pitcher; Kelley, short stop; Stone, first base; Lawrence, right field; Marr, second base; McGee, left field, and Don, center field. Yankee Doodles: McNish, center field; Max, right field; Gehret, left field; Crandall, third base; Harry, short stop; Thompson, second base; Doyle, first base; Miller, catcher; Miller, pitcher. Over a thousand dollars, it was said, was realized by the game.

## ELSIE JANIS TO SUE TELLER.

Mrs. James Bierbauer was appointed last week by Justice Keller, of the Supreme Court, Brooklyn, as guardian ad litem to bring suit on behalf of her daughter, known on the stage as Elsie Janis, against Leo C. Teller, manager of the Broadway Theatre, Brooklyn, for \$775, representing a week's salary. Miss Janis was playing an engagement in The Vanderbilt Cup at the Broadway Theatre during the week of April 8. She alleges that her contract with Teller and Company expired on Friday, April 12, and that Teller, in order to induce her to remain in the cast until the end of the engagement on Saturday evening, agreed to pay her a full week's salary. Miss Janis agreed to this arrangement, but says that Teller refused to pay her, on the ground that she had been with a contract order compelling him to withhold the money, procured by Teller and Company, on their assertion that the comedienne had broken her contract with them.

## NEW THEATRE FOR HARLEN

Charles E. Blaney will be the lessee of the new theatre which Harry Levey has planned. It is to be on part of his holdings at Lenox Avenue, 125th and 126th streets. Mr. Levey controls under long lease a plot 100 by 120 at the southeast corner of Lenox Avenue and 126th Street, together with the two buildings at 73 and 75 West 125th Street, connecting at the rear with the larger plot. On a small plot, 35 by 65, at the immediate corner of Lenox Avenue and 126th Street there will be erected a building, which has already been leased to Park and Tildford for a long term. On the remainder of Mr. Levey's holdings the new theatre will be built, with an entrance from 125th Street. The structure will cost about \$350,000, and will contain a large restaurant and rathskeller. Work upon it will probably be begun within a few weeks.

## MEETING OF METROPOLITAN OPERA COMPANY.

Eight stockholders, representing 9,925 shares of the Metropolitan Opera and Real Estate Company, at a meeting held on May 8 re-elected the Board of Directors of last year. W. Bayard Cutting presided. The directors elected for the coming year are George F. Baker, G. G. Haven, Charles Lanier, H. A. C. Taylor, George Penbody, Wetmore, August Belmont, A. D. Julliard, J. P. Morgan, H. McKean Twombly, George S. Rowdon, Luther Kountze, D. O. Mills, and W. K. Vanderbilt. The rumor regarding the retirement of Corried was declared by one of the officers to be unfounded and not even discussed. Corried's contract has still four years to run, the original contract of five years having been extended to eight years, four of which have elapsed.

## JESSIE MAE HALL'S PLANS.

At Travern, manager of Jessie Mae Hall, last week arranged with Harry Doel Parker's Booking Exchange to book Miss Hall in a new Western musical comedy-drama, entitled *The Cutest Girl in Town*, opening Sept. 23. A complete production will be carried, and the company will include eight show girls, who will assist Miss Hall in her singing numbers. Charles Mark Thall has been engaged to go in advance of the company.

## THE LONDON STAGE.

American Plays and American Players—Sothern and Marlowe's Success—Gossip.

(Special Correspondence of The Mirror.)

LONDON, May 4.

By way of compensation for our painful lamentation of Edna May's "farewell forever" at the Aldwych last Saturday night (when Edna and the stage from which she was forever farewell were alike buried beneath floral tributes) America has sent us this week a couple of vigorous and, therefore, welcome plays. America has also sent us certain other welcome things this week, including several thousand American citizens, a couple of thousand of whom landed just before I started this article.

The first American play of the past week was the long expected Mrs. Wiggs of the Cabbage Patch, which was presented at Terry's Theatre last Saturday by Manager Gaston Mayer, who as a rule gives his managerial mind to French productions in this city. I will here confess to Mission readers that, knowing what I know of the difficulty of getting English players to understand and enjoy an American dialect so racy of the soil as this blue grass one, I was rather afraid whether it would catch on here. Speaking for myself, I always heartily enjoy the American humor, no matter in which State it has been raised, but I have so often found London players, and especially London critics, unable to grasp the true inwardness of plays of this kind. I am, therefore, all the gladder to be able to assure you that Mrs. Wiggs and the Cabbage Patch at once caught on with no uncertain catch. Playgoers and critics alike throughout the week have united in praising this most enjoyable comedy, and it is being played nightly to roars of laughter and thunders of applause.

Mission readers, of course, need no description from me of Mrs. Wiggs and her Cabbage Patch. It is enough that I should describe to you how this popular and brilliant American company was received. I rejoice to tell you, in the first place, that Mrs. Madge Carr Cook has already become a tremendous favorite by reason of her delightful and perfectly natural performance of Mrs. Wiggs. "Why she doesn't act at all," said a young playgoer to me just now. This I take to be a tribute to Madge, who promises not only to be increasingly popular, but also to be beloved by London playgoers. Fine scoring was also made by Beattie Barricade as Lovey Mary, Grace Griswold as the long thin Mrs. Elchorn, Bertha Livingston as the round little Mrs. Schults, Louis Clouser as Miss Hazy, Frederick Burton as Mr. Stubbins (who rejoices that the pants he borrows for his wedding have been through the ordeal afore"), Frank Connor as Mr. Bob, and Richard Allen as the matrimonial agent, Hunkerdunkus Jones. Indeed, the whole strength of the company achieved success, and Mrs. Wiggs and her friends and neighbors seem likely to occupy their London cabbage patch for many months to come.

The second new American play, also uproariously welcomed, was Brewster's Millions, which Presenter Charles Frohman presented in the middle of the week at his Hicks Theatre. The company, in acting this dull comedy (it is almost) quite English, you know. For example, Gerald Du Maurier plays Montgomery Brewster and plays it for all it is worth, which is a good deal. It is indeed a fine impersonation, and in it young Gerald has made a companion hit to his Raffles. Among others who achieved success in this quaint comedy, written around the "Little Brothers of the Rich," were J. L. Mackay as Charlie Harrison, Louis Goodrich as Arthur Goldin, F. Percival Stevens as Joseph McCloud, George Lestock as Frank Bredson, Courtenay Foote as Tommy Smith, Edward Ross as Mr. Grant, Clarence Blakelock as Colonel Drew, Webb Darleigh as Captain Perry, Mollie Lowell as Mrs. Dan de Mille, Beatrice Agnew as Margaret Grey, Hazel Thompson as Barbara Drew, and Edna's sister, Jane May, as the typewriter, Miss Boynton.

Brewster's Millions, with its quaint idea of the formerly impetuous hero's frantic struggles to spend a quarter of a million in one year in order to gain two more millions, has been received rapturously by all the audiences up to date and by all the London critics except one. This one was the critic of that high time penny journal, the *Times*, generally known as *The Thunderer*. The *Times* critic had a ridiculously severe and snuffy notice of Brewster's Millions, and yesterday the same paper distinguished itself by a most ridiculously cruel criticism of a new comic opera called *Lady Tatters*, just produced at the long closed Shaftesbury, where *The Belle of New York*, produced nine years ago was, until *Lady Tatters*, almost the only great success that theatre has had for many years.

As a matter of fact, *Lady Tatters*, written by Herbert Leonard and composed by Walter Slaughter, is a clever, interesting and melodious piece of work, containing much more story to the square inch than is usually seen in this class of play. It is a play of the times of England's so-called "merry monarch," Charles II, who, I need not remind you, was one of the biggest scoundrels and blackguards who ever disgraced the English throne.

As in most plays of that period, the royal Charles is painted as a respectable rather than otherwise, and his association with the heroine and other ladies of the piece is creditable rather than the opposite. The King, in a certain episode, gives the title of the play to the heroine, who is a strolling player first known as Tatters only, and afterward posing as a young aristocratic lady who is really dead. Tatters undertakes this personation task in order to help a perplexed and proscribed Royalist, who by means of this little fraud is enabled to regain his estates, etc. The story is told dramatically and eloquently, and with a little more true comedy has been dropped in, especially for leading comedian, Walter Passmore, and leading comedienne, the merry and fascinating Marie George. *Lady Tatters* will be a really clever and deserving comic opera.

The above named two comedians nevertheless contrived to score heavily, and others who achieved success are Claudia Lassel as the sweet singing Tatters; the lovely Louis Pounds, as a sort of female cavalier; Johnny Danvers (uncle of the late Dan Leno) as a comic sergeant; Sydney Brough (son of dear old "Lal") as King Charles; Herbert Sparling as Rochester; Oscar Aday as Ludlow; Ivor Forster (a fine singer) as the captain hero; Algernon Newark as a comic landlord, and Courtice Pounds in a sort of Jack Point character called Dick Harold. The lyrics, by Roland Carse, are neatly penned, although perhaps somewhat too punful for this class of work. Slaughter is always at his best in music of the old English type, and I am inclined to think that his music in *Lady Tatters* is the best old English kind of music he has yet given us.

I am glad to be able to report that the Sothern-Marlowe combination is doing far better business and have been making far more successes at the Waldorf this week than they did last. They started their second week with *As You Like It*. That is to say, Julia did, for Edward did not appear in that play. Nevertheless, the same daily paper critic who last week described that experienced English actress, Kate Phillips, as an American actress and denounced her this week, denounced the foremost Sothern for playing Orlando. Which he didn't play, the part being taken and very well taken, too, by that very useful and very versatile young actor, William Lewis.

As in the case of Viola (*Twelfth Night*), Miss Marlowe showed us as Rosalind what a fine, sweet voiced comedy actress she is. Her Rosalind was indeed a most beautiful performance, and I am glad to report that most of the critics (like the audiences) agree with me on this point. Among others who did well in this wondrous woodland play were Mr. Reicher as Frederick, Mr. Crawley as an interesting but an unwashed-looking Jacques, Mr. Vibart as Touchstone, and Mr. Burkstone as William. I apologize for all these "Misters" without any front names, but front names seemed to be barred on the Waldorf programme, and where I do drop in one or two

front names it is only because I happen to know them myself.

On Wednesday night there was given the most interesting performance of the Sothern-Waldorf group, for on that evening Sothern gave us his idea of Hamlet. Like many others, I found this impersonation deeply interesting, for although Edward is not exactly a perfect Prince of Denmark he is nevertheless in many respects one of the best we have had here for some time. In all the great soliloquies his rich voice told splendidly and without the slightest attempt at rant. I didn't like him so much in the mad scenes; he seemed to make his assumed madness too obvious. Strangely enough, in the conversational parts of the second and third acts, Sothern dropped into sententiousness. In the last act, however, he pulled up again and made an excellent finish. Miss Marlowe, although a somewhat staid and womanly Ophelia, gave all the chief scenes beautifully, again showing what good work she can do when she has good material.

On Thursday night these two stars appeared in *Romeo and Juliet*. Miss Marlowe being a most delightful Miss Capulet and giving with her golden voice rich effect to the golden lines allotted to her. I found Sothern's Romeo picturesque and in many ways interesting, but he was far too political and calm a Romeo for my fancy. Even in the wonderful balcony scene he didn't enthuse worth many cents. And yet what a chance for enthusing this greatest of all love scenes affords! Among other interesting impersonations were the Mercutio of Mr. Lewis, the Tybalt of Mr. Eric, the Capulet of Mr. Mawson, the Paris of Mr. Howson, and especially the Friar Laurence of that fine all-round actor, Mr. Crompton, and the artistic and lovable Nurse of that experienced English (or rather Scottish) actress, Mrs. E. H. Brooke.

Max.—The aforesaid critic who described Sothern's Orlando which wasn't Sothern's, newly distinguished himself this morning in his notice of the last named tragedy that he would rather express his opinion of Miss Marlowe's abilities when he sees her in a better part! Great Scott! (or, rather, ditto Shakespeare!) Is Juliet, then, so poor a part, forsooth?

The only other production calling for mention this week is *A Tight Corner*, written by Herbert Severns for Mr. and Mrs. Kendal, who gave the first London performance thereof at the Coronet this week. And there is no need for much mention of this, for it is a play altogether too trivial, too commonplace for two such players as these. Fancy the ever-artistic but ever sodate Mrs. Kendal figuring as a slangy, cigarette smoking, altogether fast and foolish wife! Why, my playgoing mind reels at it. I love my Madge Kendal (the youngest of a family of twenty-two children, the late dramatist, Tom Robertson, being the eldest) and I cannot bear to think of her wasting her great abilities on play written pabulum of this sort. So, no more of that.

At the moment of mailing all this (to say nothing of its colonies) is laughing comically (when it is not raging indignantly) at our Lord Chamberlain's fresh attack on that bilious but harmless work, *The Mikado*. His Chamberlain has just withdrawn the license of that fine Gilbertian-Sullivanian work because he thinks, forsooth, that it might offend Japan, whose popular Prince Fushimi has just started a holiday in London. Prosecutions are looming for certain professionals (and even amateurs) who have dared to *Mikado* this week. But more anon. In the meantime "Sydney" (if that is the Japanese way to spell "Au Revoir!") GAWAIN.

## A YOUNG ACTRESS' IDEAS.

Mary Frances Boyce, a young woman socially prominent in St. Louis, who has spent some time on the stage, and is an earnest student of the theatre, was guest at the monthly dinner of the St. Louis Artists' Guild the other day, and was requested to tell its members something about her experience in climbing the theatrical ladder.

Miss Boyce said she was not so much interested in herself these days as she was in the twenty years to come during which she hoped to become an actress. "I think," said she, "we can attain in some measure to the title of 'actress' in twenty years of hard study and tireless effort." Quoting the famous line, "expressive remarks recently attributed to Ellen Terry," she requested to advise dramatic students: "Were I to say one word I should say 'work'; two words, 'be patient'; three words, 'don't be vain.'" Miss Boyce continued as to the meaning of Miss Terry:

Work. There is an infinity of it to be done. You must learn to use your body. It is your instrument as a violinist's violin is his. You must get control over your eyes, your hands, your voice; teach them to convey your meaning clearly. These things are, however, quickly learned. For instance, the first time I rehearsed a love scene, I, as the young wife of the piece, had to turn to my husband, with whom I had been quarrelling through three acts, and say, "The woman whom she wished loved the man, and always will," whereupon he took me in his arms, and I, grasping the printed part in one of them, got my two hands up between us and cried: "What will I do with my hands?" And the very next time we rehearsed the scene I knew just exactly what to do with them.

As to "be patient." I can't tell you much about that save that you must learn patience, as I have not.

"Don't be vain." It seems to me that vanity would be impossible for any one who has any true conception of what acting stands for. Acting is the expression of the understanding of the human character, the human heart, of its highest and lowest possibilities. When we are asked to play a part we are from a complete understanding of even our nearest friend we must stand appalled at the necessity for having anything resembling a real understanding of the heart of man in a wider sense; yet this is necessary. For a man to find a conception of a part of a single type is for him to have achieved a great task, yet you find the man who has accomplished this called no actor. He is charged with merely being himself. He may be the direct opposite, but if he sticks to one type he will not be considered a great actor by the many.

Back of those considered the most successful stars you may find such capitulation, such concession to public taste, as to rob the actor's apparent success of all sweetness to him. A man may play a part or write a book ahead of his time, and it lives to come into its own; but the actor must with his creation come immediately into his own.

## SAID TO THE MIRROR.

Mrs. M. C. McCoy: "There is a person who has taken the liberty of using my daughter's name, Nellie McCoy, and as my daughter is resting at present, I wish our friends and the public in general to understand that the individual using the name that my daughter has made so well known has taken an unwarranted liberty. A name in the theatrical profession is one's most valuable possession, and it should be the aim of every person connected with the stage to choose a name that does not belong to any one else."

GRACE GRISWOLD (Terry's Theatre, London): "The Mirror has heard, of course, of the very propitious opening here of Mrs. Wiggs of the Cabbage Patch, but I should like to tell your readers of some inside matters that I am sure would interest them. From the moment of our arrival we have been treated by the management with the greatest courtesy and consideration, although we were asked to undergo the trying ordeal of giving a dress rehearsal for the critics. Gaston Mayer, manager of Terry's, came to us and complimented us on our work and assured us that whatever the verdict we might feel that we had done all we could to insure the play's success. This was most encouraging. Afterward he told us that the critics were greatly pleased, which was manifest in their reviews. During the first performance each lady of the company received from Mr. Mayer a large bouquet of beautiful flowers and each child a generous box of candy, and each room was provided with a maid or dresser. Who would not be loyal to such a manager? The public, too, was most spontaneous with its laughter, although at different points from those we expected—that is, in some instances and most generous with its applause, giving call after call, and shouting for Mrs. Carr Cook, Mr. Sothern and Miss Marlowe are also winning golden opinions, especially in *Twelfth Night*."

## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Charles J. Stine; Olive Evans and company; Myles McCarthy and company; Hammond and Forrester; Carter, Taylor and company; Mr. and Mrs. Browning; Jeff and Laverne Healey; Kittle Trio; George and George; Carey-Cotter Trio; Raymond and Hens; Butler and La Mar, and Kalmowski Brothers.

## Keith and Proctor's Union Square.

Eight Vassar Girls; Truly Shattuck; Estelle Wordette and company; George Wilson; Emma Francis and her Arabs; the McNaughtons; Vernon; Musical Avolus; Lawson and Nemon; Rex Fox; Kelso and Leighton, and Green Brothers.

## Keith and Proctor's Twenty-third Street.

Houdini; Joe Welch and company in At Killa Island; Ernest Hogan; Emmett De Voe and company; Onlaw Trio; Carlisle's ponies; Keeley Brothers, and Nora Kelly.

## Keith's and Proctor's Fifty-eighth Street.

The English Pony Ballet; Herzog's horses; the Great Buckner; Miss Norton and Paul Nicholson; T. W. Eckert and Emma Berg; James Richmond Glenroy; Anna Laughlin, and Franklin and Rockwell.

## Keith and Proctor's 125th Street.

McMahon and Chappelle and their Minstrel Maids; Motoring; William J. Kelley and company; Smith and Campbell; Carl and Marie Dhan; Scott and Wilson; Wallis and Street, and Dennis and Smith.

## Hammerstein's Victoria.

Nat M. Willis; Louis Simon and company; Ed. F. Reynard; Carlton Macy and Maude Hall; Four Huntings; La Belle Blanche; Caron and Herbert; Proslin, and Black and Jones.

## Alhambra.

Ethel Levey; Thomas J. Ryan-Richfield company; Sisters O'Mears; Billy Van; Howard and North; Harry Tighe's Collegians; Brown, Harris and Brown; Whitman Sisters, and Mareena, Navarro and Mareena.

## Colonial.

Alice Lloyd; Emmett Corrigan and company; Eddie Leonard and company; Viole Daly; Big City Quartette; Bard Brothers; Sheen and Warren; Delmore Sisters, and Swan and Barnard.

## Hippodrome.

Neptune's Daughter and Pioneer Days, with Marceline, Sie Hassan Ben Ali's Arabs, the Dundon Troupe, Barlow's elephants and others.

## LAST WEEK'S BILLS.

**KEITH AND PROCTOR'S TWENTY-THIRD STREET.**—The most interesting item on the bill last week was the first presentation in Manhattan of a new sketch by Homer B. Mason, Marguerite Keeler and company. It is called "A Hero," and was written especially for the Mason-Keeler company by Porter Emerson Browne. Mr. Browne has a command of original slang that puts him in a class with George Ade, and almost every new expression used in the sketch was eagerly caught up by the audience. Many people made memoranda of some of the best lines for future home use. The plot, which was published in *Two Minutes* a few weeks ago, deals with a little adventure between "Spider," McCann, a retired pugilist; Monty Pike, a wealthy youth, and Hortense Stuyvesant, a notional girl who will not marry Monty unless he becomes a hero. "Spider" rescues Monty from an automobile accident, and in spite of the latter's protests fixes up a scheme by which the girl will think her lover has done a noble deed. She sees through the deception, but owing to the convincing arguments of "Spider" decides to marry Monty after all. Upon this slight framework is built up a series of incidents that are funny in the extreme, some of the bits of business being uncommonly effective. Mr. Mason's make-up made a hit before he uttered a line, and no one would ever suspect that he is the same man who has amused us in the past as the slick young burglar in *Hooked by Crook*. He played his part with just the right touch, and every line he spoke brought a hearty laugh. Miss Keeler was, as usual, a picture of feminine loveliness, and did what she had to do in her own charming way. Henry Travers as the rich young man was excellent. Vesta Victoria was the headliner and held the boards for thirty-five or forty minutes at every performance. "Man, Man, Man," "Billy Green," "Poor John," "It Ain't All Honey," and the "Summertime" song were especially well received, and the little English artist received a series of ovations. Billy B. Clifford showed a vast improvement over former appearances, and enjoyed a large measure of success. His "O, O!" song, in which the audience is forced to join in the chorus in spite of itself, is a gem of its kind and insured the comedian several hearty recalls. In calling upon the spectators to join in Mr. Clifford showed a freedom from restraint and a magnetism hitherto unsuspected. The Fazel and Vernon company scored a hit in their pantomime sketch, *The Elongement*, in which many good, old-fashioned, sure-fire tricks are used. The Great Barnard showed his manikin theatre, which he works entirely by himself. It is a remarkable performance, and its demonstrator deserves high praise. Charles B. Carter and Louise Taylor and a "company" consisting of trained dogs, offered a skit called *At Camp Rest*. Mr. Taylor makes a fairly good tramp and Miss Taylor is a conventional soubrette. Many gags that have been long and honorable service in vaudeville were used, but they were laughed at in spite of their age. The skit is billed as "new and novel," and the programme calls special attention to the automobile used, which is made of a dry goods box and a flour barrel. Maude Lambert sang a few songs neatly. The Ahmears opened the festivities with an elaborately set dancing act. They carry three special scenes that make a rather small act seem very important. The turn as a whole is neat and pleasing, and the three performers work hard. Conkley and McBride in their talking and dancing turn and the cinematograph were also in the bill. The houses were uniformly large.

**KEITH AND PROCTOR'S UNION SQUARE.**—Lisle Leigh and company presented for the first time in New York a new sketch called *Kid Glove Nan*, written by Edward Elmer. The scene is laid in a fashionable boarding house in New York City kept by Mrs. Foley. One of the boarders is named Mrs. Mathleson, and as she seems to have plenty of money Mrs. Foley has the highest respect for her. A detective calls on Mrs. Foley and informs her that the police suspect that Mrs. Mathleson is a famous female burglar known as "Kid Glove Nan." Mrs. Foley is horrified, but is forced to help the detective unravel the mystery. Mrs. Mathleson returns from the opera, and thinking that Mrs. Foley and the servants have come to bed, gains entrance to the apartment adjoining her own, in which are rare jewels

belonging to a man who had once befriended her. She blows open the safe with molasses powder, and is surprised by the detective as she is planting over the loot. She makes a hasty attempt to keep cool but finally breaks down and tells the story of her life. She had been wronged, had a child that had been placed in an orphan asylum, and had taken to stealing for a living. It turns out that the detective who has her under arrest is the long-lost orphan boy, and he has to decide matters very quickly. When the patrol wagon rolls up he dismisses the policeman, telling them through the door that it is all a mistake, and the woman having promised to reform, he folds her to his breast in the curtain falls. There are many effective moments in the piece, and Miss Leigh took full advantage of the opportunities afforded her. The play is practically a monologue for her, and she plays her role in a most convincing way. Edward Elmer, the author of the sketch, played the detective cleverly. Mary Davenport appeared as Mrs. Foley. The sketch was well received, and Miss Leigh should have no difficulty in booking it in the best houses. Ethel Levey was the headliner, and her songs were favorably received. Lisle Leigh, the "bathing beauty," assisted by her clever midge comedian, scored heavily in her diverting specialty, which has been vastly improved in every way since it was first seen here. Louise Raffin's monkeys, including one that does a funny disrobing act; Smith and Campbell, really funny comedians; Harry Tate's company in *Motoring*, and the Bates Musical Trio, who use some novel effects, were also prominent in a bill that included Walter Daniels, impersonator; Remmer and Gaudier, soubrettes; the Six Glimmerettes, acrobats; Frances Knight, vocalist; the Sawadas, Japanese acrobats; the Boldens, colored performers, and the motion pictures.

**PASTOR'S.**—Daisy Harcourt, trim, gingery, clever and pliant, captured the hearts of the Pastorites and made them her willing slaves. In addition to her regular songs she sang "A Little Bit More," in the chorus of which all hands joined with a will. Her first song, which treats of the utter nonsense of bothering with work of any sort, brought a ready response from the denizens of the upper portion of the house. Buck Shaffer and Mabel Trimmer were an extra attraction and offered their amusing little act successfully. Doyle and Emerson have a pretentious hoop-rolling and juggling specialty (with a special setting) that is above the average. They have a number of exceedingly good tricks, and the act as a whole is worthy of praise. They have a female assistant who seems very shy of the footlights and ventures only a foot or two beyond the wings. Samuel and the Violent Exercise. One of them is tall and thin and the other is short and fat, and they made the most of the contrast after the fashion set by Barry and Fay many years ago. The dialects of both men are good and they work very hard, winning plenty of laughs. They came very near spoiling the good impression they made at the start by singing some rather poor parodies, but the last one was such a corker that they got a double recall. It and had to sing the chorus over again. With an improved line of conversation and first-class songs they would be at the top in no time. An excellent burlesque magic act was offered by Adams and Mack, who carry a special drop and some good apparatus. The act is lively and was well liked. Herbert Bert Lennen made up before the audience and gave accurate imitations of June McCree and Billy Van, the minstrel. He also recited "Randy T." and sang effectively. Frank Whitman continued to hold his own as the only dancing violinist and had to come back twice to bow his thanks after his strong finish. George Cunningham and Genevra Smith made a hit with a lot of nonsense, in which Mr. Cunningham's ability to knock himself about without finishing his career suddenly is the strong feature. Mr. Cunningham has been treating himself very roughly for a good many years, but seems to thrive on the violent exercise. Other numbers were the Kimball Brothers, musicians; the Harringtons, ring artists; Williams and Pullman, Ethiopian comedy and duo; Stutzman and Crawford in a sketch, and the vitagraph, showing "The Stolen Pig" and other pictures.

**KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.**—Julius Steger and company, in *The Fifth Commandment*, as usual scored a huge success. George B. Reno and company were equally popular in quite a different line of work. Charles B. Middleton, Laura Spellmeyer and company offered a new act, written by Mr. Middleton, called *A Texas Wooling*. The scene is laid in Texas, and the story concerns the courtship of a Virginia girl by a typical Texas cowboy. It is introduced in the shape of an Indian villain impersonated by Wounded Buffalo, who appeared, according to the programme, "by special arrangement with the United States Government." His principal business in the act is to attack the girl and be shot by the hero. The story of the play is neatly told, but by far the best feature is the splendid singing of a high-class ballad by Mr. Middleton, who has a voice and method very far above the average in vaudeville. Another new act was that of Manuel Romani and John Dore, recruits from the field of minstrelsy. It is called *On Music Row*, and is in three scenes, showing Twenty-eighth Street, the song-testing room of a music publishing house, and the main street of a small city with a minstrel parade going on. The act is designed to catch the fancy of those who like popular music, and Mr. Romani's robust tenor was heard in several good selections. Mr. Dore dances well, and both men make frequent capital mistakes. They are a negro porter, played by St. Merritt, and Maud Allen appears as a pianist. Minnie Lee is a soubrette. Special scenery is used, and the act is well put on. Others in the bill were Foster and Foster, George Wilson, Majestic Trio and Fortune and Davis.

**KEITH AND PROCTOR'S 125TH STREET.**—William J. Kelley presented for the fourth week of his engagement *The Ingrate*, by Genevieve G. Haines. It tells the story of a youth who proves ungrateful to his best friend and benefactor, and winds up by shooting himself in the latter's apartments. There is also a hint of a dawning love affair between the ingrate's sister and the generous youth with the kind heart. Mr. Kelley was his usual easy, polished self, and added another hit to his list. E. K. James as the good-for-nothing, William Herbert as his father, and Clara Blandick as his sister gave good support. Willy Pantzer and company offered something new and excellent in the acrobatic line, with comedy trimmings, the act being loudly applauded. Other familiar and entertaining acts were Bernac's Circus, *The Quartette*, Wilson Brothers, Wills and Widdell, Nita Allen and company, Dora Martini and Murphy and Francis.

**ALHAMBRA.**—Nat M. Willis made his reappearance in his old field and scored a hit of the most pronounced sort. He has a fine assortment of parodies, and his method of singing them is so forceful that even the most dull-witted can hardly fail to see the points of the jokes contained in the lines. Mr. Willis held the stage for over half an hour, and had to sing about twelve songs at every performance. The Rain Deers, headed by Louise Montrose, offered their pleasing act. Ed F. Reynard, with his mechanical figures and clever ventriloquism, was warmly applauded. Franco Piper with his spinning banjo, the Baggenas in their plate-smashing turn, York and Over, smart comedy gymnasts; Lee Harrison, story-teller; Lester and Manning in *The Little Immigrant*, and Mills and Morris, the Minstrel Maids, together with good vitagraph views, made up a very attractive bill.

**HAMMERSTEIN'S VICTORIA.**—Katie Barry topped the bill, and her quaint and amusing personality as well as her carefully chosen songs helped her to carry off the honors. The Eight Vassar Girls scored in their musical act. Wilfred Clarke and company in *What Will Happen Next?* and June McCree and company in *The Man from Denver* were cordially received. Al. Sheen and Charles Warren, the clever comedians; A. O. Duncan, with his timely ventriloquism; Hawthorne and Burt, with smart and snappy dialogue; Belle-claire Butchers, fine gymnasts; and John and Bertha Rich, expert dancers, with new views on

the vitagraph, made up the rest of a pleasing programme.

**COLONIAL.**—Alice Lloyd played a return engagement at this, the house in which she struck the boom that started her popularity in America, and again the audience were extremely large. Will H. Murphy, the famous Whelan and company made the opening house in *From Zanz to Uncle Tom*. The Futurity Winner scored as exciting as ever, and Pat Brown and Marion Best scored heavily with their comedy sketch and splendid dancing. Clifton Crawford, monologist; the McNaughtons, the McNeill Troupe, the Mammoth Duo and the pictures were also in the bill.

**HIPPODROME.**—The last days and nights of Neptune's Daughter and Pioneer Days are announced, but the attendance hangs up to the standard. The circus acts are especially strong, and Marceline continues to work with undiminished fervor.

## The Burlesque House.

**DEWEY.**—The Jolly Green Widows proved an attractive offering and the rubber palms turned out in favor to greet them. Ruth Everett, Thompson Sisters, Grant and Grant, the Zarrow Trio, and Gaden and Summers scored emphatically. This week Williams' Ideals.

**CIRCLE.**—Wine, Woman and Song, with Bonita and Alexander Carr in the principal roles, continues its run, with no closing announcement in sight.

**GOTHAM.**—The Champagne Girls made their first appearance this season in Harlem, and the patrons were highly amused. This week London Gaiety Girls.

**LONDON.**—The Parisian Belles, with Sheppard Camp, Al. Rice, Reba Donaldson and others, scored a success. This week Broadway Gaiety Girls.

**MURRAY HILL.**—The old reliable Bents-Bantley company attracted a series of large audiences, and Cotton and Darrow, Marion Blake and others pleased. This week Bowery Burlesques.

**MINER'S BOWERY.**—The High School Girls drew good audiences, and the efforts of Kennedy, Evans and Kennedy, Hilda Carle, and Howard and Lewis met with favor. This week Yankee Doodle Girls.

**MINER'S EIGHTEEN AVENUE.**—The Tiger Lillies, including Marky and Moran, George Murphy, and Young Brothers, presented a good entertainment. This week California Girls.

**HARLEM MUSIC HALL.**—The Transatlantic Burlesques played a successful return engagement to good business. On May 6 Louis Hurlig enjoyed a benefit that showed good returns. This week Dainty Parade Burlesques.

## LUNA PARK OPENS.

On Saturday night, although furs were almost a necessity, there was a great throng at the opening of the fifth season of Luna Park, Coney Island famous resort. The crowd was eager for diversion and patronized the various amusement devices very liberally, especially those that helped to put the blood in circulation. The most popular feature was the Escalator, which is the new name for the old Helter-Skelter. It is set up on a very elaborate scale, with a moving stairway to convey the people to the top of the slide, down which they came in all sorts of positions, to the great delight of the onlookers. The device was formerly one of the free diversions, but 5 cents is now charged for two slides. The free circus in the ring over the lagoon was watched by thousands, the comfort of the "common people" having been greatly increased by the addition of more space for seeing purposes. For those who wished to invest from 5 to 25 cents there were the usual attractions, all more or less interesting, including the Brownie Theatre, the Mountain Torrent, A Trip to the Moon, and many others. The Old Mill is now called the Red Mill and has the same advertising device that is used on the Knickerbocker Theatre. Several important attractions were not in readiness for opening, and the season will not be in full swing until May 18.

Outside of the offices of Frederick Thompson were several immense floral pieces, most of them being from the policemen and firemen of Coney Island, who appear to have a deep regard for the inventor of Luna Park.

Some idea of the magnitude of this amusement enterprise may be gained from the fact that over 2,000 people are employed, including thirty-four young women ticket sellers. It is lighted by 800,000 electric bulbs, and the average attendance every season is about 5,000,000 people.

The opening of Luna Park was the signal for every other place to begin operations, with the exception of Dreamland, which will open on May 18. Bostock's animal arena, which is located in the center of the Dreamland enclosure, was ready for visitors on Saturday, and enjoyed good patronage. On Sunday, which was fine though cool, there were 170,000 people at Coney Island.

## MR. CRESSY'S VIEWS APPROVED.

The following letter has been received from James R. Adams, the well-known clown, who is at present a member of the Hippodrome forces:

I read with great interest in a recent issue of *Two Minutes* the letter of Will M. Cressy, and I think he hit the nail on the head. I agree with him in everything he says. I also have heard of several vaudeville performers who had gone to great expense in setting up new acts, and who were refused an opportunity to show them. Some years ago I arranged a condensed version of *Humpty Dumpty*, which I had played in all first-class theatres all over the United States with success, and when I tried to put it on in vaudeville I could not get a showing. I got a few weeks here and there, but for reasons I could not get work except to keep my little company together, so I gave it up. I had an experience with one manager, and the reason he gave for not booking the act was that he did not like pantomime. The trouble seems to be that managers and agents take up only the acts they like, not caring what the public wants. I note that during the past season pantomime acts have been coming to the front. Pantomime is a great art, and pantomime will always please when it is properly done. Slip sticks and stuffed bricks are not pantomime. Look at the success of *Emmett Norrell* in New York. Nine out of ten in his audience could not understand Italian, and yet his clever pantomime made the meaning of his plays clear to all. Mr. Norrell is on the right track, and a few men like him, who have the courage to expose their minds freely on a subject of so much importance, would do a whole lot toward making conditions better for the performer.

JAMES R. ADAMS.

## ATLANTIC GARDEN CELEBRATION.

The Bowery was in a fever of excitement on Wednesday evening last, when the forty-ninth anniversary of the opening of Atlantic Garden was fittingly celebrated. The crowd in the building numbered nearly 5,000, and they were entertained by two brass bands and a special vaudeville bill, including several headliners who made their first hits at the old house, when they were given opportunities by William Kramer, whose acts are still conducting the resort. Ex-Judge Thomas P. Dinneen made a speech on the occasion, and when he gave the signal every man in the place raised his glass, brimming over with beer, and drank to the continued success of the house. This one big drink exhausted the contents of fifteen kegs, and the guests gave a mighty cheer for the Kramer boys after the cobwebs had been cleared from their throats. Dozens of prominent vaudeville stars dropped in during the evening to wish the proprietors good luck and to talk over old times.

## IMPORTANT BILL PASSED.

The Assembly has passed Mr. Prentice's bill relative to the admission of children under sixteen years of age to places of public amusement. It provides for the exclusion of children under that age from places where kinestoscope exhibitions, moving pictures, or any device for the reproduction of music or the production of any other performance, publicly conducted, unless accompanied by parents or guardians.

Anything you want? Try a MINOR "want." \* \* \*

## HARRY CORSON CLARKE.



The above is a picture of a Western theatre as it appeared during an engagement played there this season by Harry Corson Clarke. Mr. Clarke finished his vaudeville tour of six weeks, which extended from coast to coast at Hammerstein's Victoria, New York, on April 28. A leading New York paper, speaking of Mr. Clarke's work, said: "Of the newcomers yesterday Harry Corson Clarke was the prime favorite. He is a comedian of the natural sort, with the flavor of spontaneity to his fun. His acting in his farce, *Strategy*, was one of the best bits of comedy work seen here in a long time, and the audience recognized the fact. Player and play scored a hit." Mr. Clarke will play a special stock starring engagement at Toledo, beginning May 28, supported by J. J. Rosenthal's company, and will return to vaudeville next season, beginning his tour in September.

## "WAR" OPENS IN ROCHESTER.

The vaudeville "war" opened in Rochester last week, and the opposing armies put their best feet forward in the battle for the dollars. The Cook Opera House, booked by the United Booking Offices, had Houdini, Eva Tanguay, William Gillette's play, *The Red Owl*, Rose De Haven Sextette, Four Casting Dumbars, Searl and Violet Allen, De Witt, Burns and Torrance, and Swor Brothers, and the Lyceum (Klaw and Erlanger bookings) offered the Four Morlons, Will H. Fox, Emma Carus, Eva Mudge, Cook and Stevens, Three Meers, Edward Blondell and company, and Woodward's scale.

The Cook management pulled off a trick on Tuesday at noon that caused a great sensation and resulted in a tremendous boom in business. Houdini, the handcuff expert, announced that at noon on Tuesday he would permit himself to be handcuffed and then leap from the Weighlock Bridge into the canal. Promptly on time Houdini appeared, and in the presence of over 10,000 people he was shackled, jumped into the water and sank. In fifteen seconds he reappeared holding the irons above his head as he swam ashore. His wife and mother witnessed the feat. The newspaper advertising of the rival theatres beat anything ever heard of in Rochester. Robert Hilliard and Grace Van Studdiford are the Cook headliners for this week.

## FAYS WIN DECISION.

Supreme Court Justice Truxon on Friday last handed down his decision in the case of John T. and Eva Fay against Chauncey Herbert and Louis M. Granat, who have been doing an expose of the Fays' Thaumaturgy since last summer, when they first presented it at the New York Roof-Garden. The Justice's decision forbids the defendants from using the name "the Fays" or the expression "fazing the Fays" in a vaudeville act. The case was tried late in March and much evidence was given on both sides. The counsel for the Fays did not seek to have the defendants enjoined from giving their performance, but simply argued that they should be prevented from trading on the Fays' reputation, as it was alleged that many people were under the impression that the Fays were appearing in the theatres in which the defendants were giving their performances. It is said that the next step to be taken by the Fays will be to sue for damages the managers in whose theatres the defendants have appeared during the season.

## WILD WEST GOES ON TOUR.

Buffalo Bill's Wild West, which has enjoyed a wonderfully successful season of three weeks at Madison Square Garden, started on the road yesterday, the opening being in Brooklyn. On Saturday evening the Garden was packed with an enthusiastic throng, including the graduating class of the West Point Military Academy, who cheered the feats of the Rough Riders warmly. The entire company, with Colonel William F. Cody at its head, was given an ovation at the close of the performance. On Sunday half of the population of Brooklyn journeyed to the grounds at Third Street and Fifth Avenue and stood around looking at great white tents and the army of employees at work. The troupe officers in Brooklyn will have their hands full this week, as the Wild West has an irresistible fascination for the average small boy.

## OLD RIDER DIES IN THE RING.

A very shabby looking man, calling himself John Morrissey, applied to John D'Alma on Wednesday last for a position at the tent in the Bronx in which the D'Alma Dog and Pony Circus was exhibiting. Mr. D'Alma saw that the man was experienced in the work, and as he needed a man he told the stranger to go to the mess tent and get his supper, and assigned him a bunk. At his own request on Thursday morning he was permitted to give an exhibition of his skill as a rider, and on the back of one of the trick ponies he made the circuit of the ring several times, doing some tricks that astonished everybody. Just as he was about to finish his performance he threw up his hands and fell from the back of the pony dead. Nothing could be learned about him, and the body was sent to the Morgue.

## GOING BACK TO ENGLAND.

Alice Lloyd and the McNaughtons will sail for England on June 18 and have booked passage by two steamers to make sure that they will start on that date, as they must open on July 1 at the Empire, Hackney. They will return to America in September if they can secure postponements of dates made long before their present visit to this country was arranged. The success of both acts on this side has been very great, and they are naturally desirous of taking advantage of the boom that is in prospect for everybody next season.

## THURSTON STUDIES FAGIRS.



Howard Thurston, the American magician, who has been touring in the Far East for several months, writes The Mirror from the city of Benares as follows:

"We are in Benares, on the Ganges, the 'Holy City' of India, and right in the heart of the 'Land of Mystery.' It is modern magic pitted against the original masters of the ancient art of mysticism. It is interesting to note that the illusions of the West are entirely different from the mysterious tricks of the East; and that the Indians themselves are the greatest patrons of our performance, of all the many peoples we have visited. We have just left Calcutta, where we appeared for four weeks at the Theatre Royal, and nine weeks at a native theatre for natives only. Having heard so much about the native conjurers, I determined to investigate the matter thoroughly before leaving India. I therefore rented a large separate room in the hotel and engaged several natives to secure all the magicians they could find. I soon found my room filled with them, and spent many hours watching the tricks of the different conjurers who came. I have learned several novel effects which will be new in America, and some day I may present them. I am at present investigating the strange stories that are told of a certain Brahman priest and have managed to meet the gentleman through the assistance of an Indian Maharajah or King, who is also interested in magic of the higher order, such as is practiced by the Mahatma or Yogi. Later I hope to give some interesting accounts of this man's 'miracles.' By far the best thing I have witnessed to date is the performance of snake charming. Snakes of many kinds and sizes are used, but the most important is the cobra, and the most wonderful thing they do is their clever production of several large cobras. The conjurer first produces a great python, some ten or twelve feet long, in a thoroughly mystifying way to the uninitiated, and then begins removing his garments until only a breech cloth covers his loins. This he wraps closely to his body, and as it is but a small strip of cloth, one is quite sure that it would be impossible to have a snake coiled on his person. He then borrows a towel, and, throwing it on the floor, begins playing his weird music, accompanied by a grotesque dance. Dropping the music and showing his hands empty, he raises the towel, and after shaking it out throws it on the floor, and a large writhing cobra raises its poisonous head and strikes at its 'producer.' The photograph I am sending with this letter was taken in Calcutta."

## STEGER WINS SUIT.

The application by Willis Steger for an injunction to prevent Julius Steger from using the play called The Fifth Commandment came up for a hearing before Justice Vernon M. Davis in Part I of the Supreme Court on Monday, May 6. Leon Lanki appeared for Mr. Steger and Morris Goodman for E. F. Albee and Martin Beck, who were co-defendants. The papers submitted to the court included the original German plays from which Steger claimed to have obtained his inspiration for the sketch. Affidavits were also presented on Steger's behalf made by George W. Lederer, Lew Fields, E. F. Albee, Martin Beck, Jacob Kern and others, all of them being to the effect that Steger had read to them his present play long before he met Steger. After hearing the evidence Justice Davis denied the application for an injunction, and Mr. Steger will continue to present the play.

## "UNCLE JIM" ROBINSON VERY ILL.

"Uncle Jim" Robinson, who is said to be the oldest circus man in America, is critically ill at the home of relatives, Mr. and Mrs. Wilbur J. Wright, on Montecott Street, Hyde Park, Cincinnati. He caught a severe cold last week and has been confined to his room ever since. Mr. Robinson is an uncle of the Robinsons of circus fame, and is a brother of the late John Robinson, founder of the Robinson Circus. "Uncle Jim" in his younger days was a "cannon ball performer," his great strength and agility enabling him to accomplish feats that were considered astounding in those times. He left the ring many years ago, and has since resided in Cincinnati, where his massive physique and erect bearing have always attracted attention. He is ninety-seven years of age.

## HAMMERSTEIN CASE CLOSED.

The final hearing on the complaints in the Victoria Theatre case was held on Tuesday last before ex-Justice Lawrence. L. J. Vorhaus, Mr. Hammerstein's counsel, called Morris Gest, a theatrical manager, and Arthur L. Fullman, a lawyer, as witnesses. Both men testified that they had seen the performance complained of and saw nothing to warrant the complaints. The case was summed up by the lawyers on Wednesday, and the referee promised a decision within two months. His decision will be of the greatest importance, as the city charter makes no provision for an appeal in a case of this kind. A decision adverse to Mr. Hammerstein would probably mean that the license of the theatre would be revoked, with other penalties in addition.

## NEW PARK FOR CONEY ISLAND.

There will be another big amusement park at Coney Island in the summer of 1908 if present plans are carried out. Last week Samuel E. Klein, of Brooklyn, who is said to represent a syndicate, closed a deal for a large tract of land on the island. The property is just to the eastward of Steeplechase Park and is known as the Micholote estate. It extends from the ocean to Surf Avenue and covers an area of four square blocks. At present there are a number of small buildings on the property, the price of which is said to have been about \$400,000. Mr. Klein said that the people interested in the deal intend to erect an amusement park that will be more than a rival to the three big places now in operation at Coney Island.

## "CONEY ISLAND" FOR LONDON.

William A. Ellis, who has been connected for some years with Coney Island enterprises, has almost completed negotiations with a number of London capitalists for the establishment of a resort near London that will resemble Coney Island. The principal portion of the resort will be patterned after Dreamland, and all of the latest amusement devices will be installed. If the London venture proves successful similar places will be established at Liverpool and Manchester.

## PARADISE GARDENS OPENING.

The eighth season of Hammerstein's Paradise Gardens, which cover the Victoria and Belasco theatres, will open on Monday, June 3, with "Elevated Vaudeville." Mr. Hammerstein will not carry out his plan for the reconstruction of the Victoria this summer, and the usual daily matinee will be given in the theatre.

## THE SITUATION IN CHICAGO.

The Mirror's Chicago correspondent, Otho Colburn, writes as follows of the vaudeville situation in the Windy City:

The vaudeville war—one-sided and all in the newspapers—with Klaw and Erlanger rampant and those inside the breastworks holding their ammunition until they see the color of the K. and E. money, apparently grew livelier last week. An ancient bit of gossip about a new theatre at Randolph and Clark, just north of the Grand Opera House, was revived as news and labeled a "new \$3,000,000 theatre and hotel." This shot was aimed at the Western Vaudeville Association in the Majestic by the statement that Klaw and Erlanger would control it. George W. Lederer managed it, and that it would be devoted to vaudeville. On John A. Hamlin's authority this "rumor" is ten years old; and Lyman Glover says somebody has been going to build a palatial theatre on the same site for at least ten years. It is suspected, however, that K. and E. will show the teeth of opposition here, in vaudeville, if they have to spend millions of other people's money. Their press agents have been remarkably successful of late in firing daily newspaper broadsides at the citadel in the Majestic. It begins to look as if the reported lease of the Auditorium at \$100,000 a year for ten years was only another means of getting a story into the papers that would help Klaw and Erlanger in their efforts to get into the vaudeville combine. Manager Milward Adams says the negotiations are in statu quo (a phrase he probably brought with him from Japan). In short, no papers have been signed. It has been published that the man who apparently made the lease was really acting for Klaw and Erlanger. The reporters of the local dailies are looking for stories and Klaw and Erlanger have a good supply aimed at trusts, which do not include them.

## UNITED OFFICES SECURE MAY IRWIN.

After negotiations covering a period of several weeks the United Booking Offices have secured the signature of May Irwin to a contract that calls for her appearance in the houses controlled by the Keith-Francis-Hammerstein-Williams interests for a period of twenty-five weeks next season. The salary has not been announced, but it is safe to say that it is in the neighborhood of \$3,000 per week. Miss Irwin has refused any number of big offers in the past, but the conditions surrounding the contract for next season were so alluring that the comedienne could not resist, and she will be gathered into the fold early in the Fall. During the Summer she will select from hundreds of manuscripts a repertoire of new songs, but will probably retain a few of the ditties that she has been identified with in the past. It is expected that as a drawing card Miss Irwin will break all records.

## RAYMOND IS PROSPERING.

Maurice F. Raymond, manager of the Great Raymond, reports that business in the South has kept up splendidly. At Piedmont, W. Va., the company played to a packed house at advanced prices, with the Sells-Foranpaugh Circus at Cumberland, twelve miles away, and special excursions as opposition. At Fairmount, W. Va., with the Wallace-Hagenbeck Circus billing to combat business was capacity. When the company reached Morgantown, W. Va., W. C. Lane, the business manager, and H. L. Reichenbach, special agent, had a lively war of paper and paste with the Wallace-Hagenbeck people. The Raymond paper was covered by the circus people, and then the Raymond representatives turned the tables by smothering the circus showing. Mr. Raymond states that the company broke every house record during a season of thirty-one weeks. The regular season closed at Allentown, Pa., May 11, and after a rest of one week a Summer tour of the Felix Bié Circuit will be begun.

## Mlle. ARTA IN VAUDEVILLE.

Mlle. Regina Arta, who for the past season held a conspicuous place among the singers in Oscar Hammerstein's forces at the Manhattan Opera House, is the first operatic artist of high rank to desert the grand opera stage for the allurements of modern vaudeville. Mlle. Arta has been receiving offers for the past few weeks, but not until she was positive that she could make a permanent field for herself in vaudeville did she give the matter any consideration. Mlle. Arta will be heard in a costume number, in which she will sing some of the selections from the operas in which she has made successes. Her preparations are expensive and elaborate, and it is expected she will create a furore at her debut, which will take place within a few weeks.

## THE LONDON COLISEUM.

The London Coliseum, which has seen many dark days since it was opened a few years ago, will be reopened in the Fall by a private company now being organized by Oswald Stoll. The shareholders are very anxious that something shall be done with the house, as it is costing them about \$50,000 a year in rates and taxes, not to mention other incidental expenses, such as wages for a small army of men employed to keep the building clean and in proper repair. A number of changes and alterations will be made during the Summer, and when the house is reopened the entertainment will consist of vaudeville acts and short dramatic sketches. Two performances a day will be given.

## ORPHANS CHEER BUFFALO BILL.

Six thousand orphan children filled seats at Madison Square Garden on Friday afternoon last as the guests of the management. It is needless to say that when Buffalo Bill and his trusty scouts engaged in a battle with the Indians and made the red men "bite the dust," the rafters rang with the cheers from thousands of tiny throats. As the youngsters arrived they were presented with bags of peanuts and popcorn, and the cripples were given extra large portions as well as box seats. Twenty-six institutions were represented, and in the audience were 500 deaf mutes, who enjoyed the exhibition as well as the others, showing their appreciation by waving handkerchiefs and flags.

## HIPPODROME TO CLOSE MAY 25.

The New York Hippodrome will close for the season on May 25. Shubert and Anderson announce that they are highly pleased with the success of the house under their management. They took possession of the big playhouse last July, and opened it on Saturday evening, Sept. 1, with a revival of A Society Circus, which was followed by the present double attraction, Neptune's Daughter and Pioneer Days, which will have had a run of 255 performances when the season closes. The number of the chorus girls and other employees will go to Europe in June, a special excursion having been arranged for them at a very reasonable rate.

## VERDICT AGAINST COMEDIANS.

The management of the Savoy Theatre in Hamilton, Canada, on Tuesday last secured a judgment against Raymond and Caverly, the German comedians, in the sum of \$500 for alleged breach of contract. The performers were booked for Hamilton, but changed their minds and played in another city. The case has been widely discussed, as it has a direct bearing on the present state of affairs in the vaudeville world.

## A WIRE-TAPPER SKETCH.

Arthur Stringer and Burton Emmett are joint authors of a sketch called The Girl and the Wire-Tapper, produced on April 28 at the Park Theatre, Johnstown, Pa., by Mary West, Frank Green, and Charles Lawrence. The sketch is based upon Mr. Stringer's story, "The Unknown Door."

## VAUDEVILLE.

## VAUDEVILLE.

## Booking Together

## United Booking Offices of America Western Vaudeville Managers' Association

St. James Building,  
N. Y. CITY

Majestic Theatre Building,  
CHICAGO

—FOR—

200 Vaudeville Theatres from  
**PORTLAND, ME., to PORTLAND, ORE.**

Including every city in the United States,  
North, South, East and West

Long Engagements Can be Arranged by Writing Either  
of the Above Offices.

## HARRY BRAHAM

The Man with One Hundred Faces and Characters  
from Charles Dickens.

Winnipeg, Man., April 23-27; Duluth, Minn., April 29-May 4; Butte, Mont., 6-11.

## NAN ENGLETON

Booked Solid in Vaudeville

Direction M. S. BENTHAM

## Frank Coombs The Minstrel TENOR

The Charming  
ACTRESS

## Muriel Stone

'THE LAST OF THE TROUPE'

By CHARLES NORWITZ

GLOVER WARE'S

## THE "VILLAGE CHOIR"

Songs—Yesterday, To-day and Forever.

Address R. E. HODGKIN.

GLOVER WARE, Manager.

## MR. AND MRS. TRUESDELL

PRESENT

"TWO MEN AND A BOTTLE"

By LOUIS WENLYN

Time all filled—K. & P. Circuit.

## MAY TULLY AND CO.

IN THE MOST TALKED OF ACT IN VAUDEVILLE

"STOP, LOOK AND LISTEN"

Time All Filled.

Keith, Froster and Orpheum Circuits

MR. BENJAMIN CHAPIN

In Vaudeville

With his own one act play "AT THE WHITE HOUSE."

BIG SUCCESS IN LONDON

## PHIL and NETTIE PETERS

Have already appeared at six London Halls  
including THE PALACE THEATRE, Shaftesbury Avenue.

So-engaged Everywhere.

Permanent address: THE HILLTOP, London office, 3 Regent Court, W.

Now on New-Style Tour

Booked solid by Exclusive Agent

SOMERS & WARNER.

## RYAN-RICHFIELD CO.

IN VAUDEVILLE

NOW IN VAUDEVILLE

JAMES L.

MARGUERITE

## ROME AND FERGUSON

April 25—Empire, Des Moines, Ia.

## MUSIC PUBLISHERS

# READ

# SONG HITS

**I'd Rather Two Step than Waltz, Bill** **Big Song Hit**  
*Rockin' Rollin' Around the*

**Cherry** Big Song Hit by  
Harold & O'Don

**San Antonio** Big Song Hit by  
Williams & Van Alstyne

**So Long Joe** Big Song Hit by  
Hooten & Blanks  
**Somebody's Waiting**

**For You**  
**The Tale the Church**

**Bells Tolled** Big Hit by  
Williams & Van Alstyne  
**He Never Even Said**

## HE NEVER EVEN SAID Good Bye

**J. H. REMICK & CO.,** 48 W. 28th  
New York

---

**AMONG THE MUSIC PUBLISHERS.**

Bert Feldman, music publisher of London, is to pay America another visit. He is expected here about May 15. It will be remembered that this enterprising Britisher is the publisher of several of Vesta Victoria's greatest song successes, such as "It Ain't All Honey and It Ain't All Jam" and "By the Side

for the Zuydam Zoo." His visit here will be purely a social one, and during his stay he will make a tour of the country and see all things "worth while." He will make his New York headquarters at the Peist Building, 134 W. Thirty-seventh Street, New York, and his visit will extend over a period of about two months.

Cooper, Kendis and Paley, who started in the publishing business last Summer, have sold their catalogue to Jerome H. Remick and Company. Mr. Remick closed the deal before sailing for Europe.

Alice Lkyd uses special scenery and a dainty pink silk bathing costume in rendering her latest hit.

Burt Morphy has been one of the hits of the Actors' Fund Fair, singing "Why Can't a Girl Be a Soldier?" from the publishing house of Joseph W. Stern and Company.

musical department to her agency in the Shubert Building, and the new branch of the business will be under the direction of Caro Roma, the well-known composer, who will conduct a music publishing business in connection with engagements.

"She Was a Grand Old Lady," the new march song by Caro Roma, is the latest composition by the composer.

hit by S. K. Searcy and William Cahill, is being featured by Charles B. Lawlor and daughters, William Cahill, Biddy and Currier, Four Creole Belles, Ernest Hogan, Brown and Hughes, Mae E. Hadley, Bert Murphy, Redel and Hadley, George W. Reynolds, Joseph W. McShane, and many others.

form of transfer slips, in imitation of street car transfers, advertising "There's Room for Us All on the Trolley." It is a clever bit of parody writing and should prove valuable in promoting the fame of this popular song.

Boldens, The—Grand, Pittsburgh, 13-18.  
Bond, Frederick—Empire, Hoboken, N. J., 13-18, Em-  
pire, Paterson, N. J., 20-25.  
Boncette Troupe—Cook's, Rochester, N. Y., 13-18.  
Boothblack Quartette—Orphe, Denver, 13-18.

Borani and Elvarro—Keith's, Columbus, 12-18.  
Bowers, Walters and Crocker—Grand, Syracuse, N. Y., 13-18. Shea's, Buffalo, 20-25.  
Bowman, Frank—Temple, Prov., 12-18.  
Bord and Knowles—Acme, Sacramento, Cal., 13-18.  
National, 'Frisco, Cal., 20-25.  
Borani and Elvarro—Keith's, Columbus, 12-18.

Bradwell & Gibson—Maj., Chgo., 13-18.  
Bradway and Davis—Maj., Sioux Falls, S. D., 13-18.  
Brandt, Sophie—Temple, Detroit, 13-18.  
Brindamour—Family, Gloversville, N. Y., 13-18.  
Brittons, The—Oran, Bklyn., 13-18.  
Brooks and Clark—Bijou, Lansing, Mich., 13-18.  
Broomstick Witcher—Maj., Chgo., 13-18.

Brown, Harry and Brown-Alhambra, N. Y., 13-18.  
Brown and Schommer-Grand, Marion, Ind., 13-18.  
Browning, Arthur-Bijon, Flint, Mich., 13-18.  
Browning, Mr. and Mrs.-Pastor's, N. Y., 13-18.  
Bruce and Dagnieu-Grand, Syracuse, N. Y., 13-18.  
Bryant and Saville-Family, Lebanon, Pa., 13-18.  
Easton, William-Cent, N. Y., 13-18.

Buckley, Joe—Orph., Richmond, Ind., 13-18.  
Buckner—K. and P. 56th St., 13-18.  
Buhler, Richard—Olympic, Chan., 26-25.  
Burke's Dogs—Crystal, Milwaukee, 13-18.  
Burke's School Girls—K. and P., Jersey City, 13-18.  
Chase's, Wash., 20-25.

Burton and Pooker-Jeffers, Saginaw, Mich., 19-25.  
Bush Family-Crystal, Elwood, Ind., 13-18, Star.  
Martinsville, Ind., 20-25.  
Bush, Frank-Chase's, Wash., 20-25.  
Butler and Lamar-Pastor's, N. Y., 13-18.  
Byrd and Vance-Crystal, Anderson, Ind., 13-18.  
Byron and Landon-Mat. Chem., 12-18, Crystal-  
Martinsville, Ind., 20-25.

Cahill, William—Proctor's A., Newark, N. J., 13-18.  
 Callahan and St. George—Maryland, Balto., 13-18.  
 Cameron and Flanagan—Haymarket, Chgo., 13-18.  
 Camille Trio—Keith's, Phila., 20-28.  
 Campbell and Johnson—Wintergarten, Berlin, Ger.

Carey and Clark—9th and Arch, Phila., 13-18.  
Carey-Cotter Trio—Pastor's, N. Y., 13-18.  
Carew, Theo.—Chestnut St., Phila., 13-25.  
Carl Brothers—Orph., Webb City, Mo., 13-18.  
Carlin and Otto—Keith's, Cleveland, 13-18.  
Carlini—Riton, Lansing, Mich., 13-18.

Carlisle's Pianos—K. and P. 23d St., 13-18, Chase's Wash., 20-25.  
Carlotto-Poll's, New Haven, Conn., 13-18.  
Caron and Herbert-Hammerstein's, N. Y., 13-18.  
Carrillo, Leo-Grand, Syracuse, N. Y., 13-18.  
Carroll and Clark-Howard, Boston, 13-18.

Carrollton ad Hodges-Empire, Colorado Springs  
Coln., 13-18.  
Carter and Taylor-Trent, Trenton, N. J., 13-18.  
Carter, Chas. B.-Pastor's, N. Y., 13-18.  
Casettas, Two-Acme, Sacramento, Cal., 13-18.  
Castano, Dancing-Wash., Spokane, Wash., 13-18  
Star, Seattle, Wash. 20, 25.

Cates, Four-Family, Hazelton, Pa., 13-18, Family.  
Carbondale, Pa., 20-27.  
Chamberlain Quartette—Empire, Des Moines, Ia.  
13-18.  
Chapman and Nelson—Crystal, Milwaukee, 13-18.  
Chatham, James K.—Orph., Seattle, Wash., April 2

Chinko-Maryland, Balto., 13-18.  
Chinquilla-Family, Williamsport, Pa., 13-18.  
Chilvered, Emil-Empire, Des Moines, Ia., 6-18.  
Christy, Wayne G.-Crystal, Pueblo, Colo., 12-18.  
Clark, John F.-Pastor's, N. Y., 13-18.  
Clarke, Harry-Corson-Casine, Toledo, O., 13-18.

Clarke and Temple—Maj., Chgo., 13-18, People's  
Cedar Rapids, Ia., 20-25.  
Clarke, Wilfred—Chestnut St., Phila., 13-25.  
Claus and Radcliffe—Crystal, Denver, Colo., 13-18.  
Crystal St. Joseph, Mo., 20-25.  
Clayton, Una—Grand, Syracuse, N. Y., 13-18.

Clifford, 1st—Dreamland, Ironton, O., 13-18. How  
ard, Huntington, W. Va., 20-23.  
Clinton and Jermon-Poll's, Springfield, Mass., 13-18.  
Clivatti Troubadours—Haymarket, Chgo., 13-18.  
**CONAN, JOSEPHINE**—South Africa, June 15—  
indefinite.

Collins and Hart—Orph., Bklyn., 13-18.  
Collins, The—Orph., Leavenworth, 13-18.  
Conner and Raymond—Proctor's, Troy, N. Y., 13-18.  
Coombs and Stone—Orph., Leavenworth, Kan., 12-18.  
Bijon, Lincoln, Neb., 19-25.  
Cooper and Wilson—Industrial, Moine, Ill., 13-18.  
Corbett, Ada—Temple, Bess., 13-18.

|           |                         |        |
|-----------|-------------------------|--------|
| Corrigan, | Emmett-Colonial, N. Y.  | 13-18. |
| Couthoul, | Jessie-Haymarket, Chgo. | 13-18. |



# READ

# READ

# “There’s Room For Us All On The Trolley”

# WRITE

Crowley Family—Lyric, Pine Bluff, Ark., 13-18.  
Crawford, Clifton—Orph., Skyla, 13-18.  
Cree, Jessica—Keith's, Phila., 13-18, Colonial, N. Y., 20-23.  
Cree—Grand, Newport, Ky., 13-18.  
CRESSY, WILLIAM, and BLANCHE DAYNE—Keith's, Phila., 13-25.  
Creswell, W. P.—Fantasy's, Bellingham, Wash., 13-18.  
Crimmins and Gore—Empire, Des Moines, Ia., 13-18.  
Cude, Victor—Orph., 13-18.  
Daily, Viola—Colonial, N. Y., 13-18.  
Dalya, The Olympic, Chgo., 13-18.  
Dancing Daisies, The—Orph., St. Paul, 13-18, Maj., Chgo., 20-23.  
Davenport, Harry—Keith's, Boston, 13-18.  
Dawson and Whitefield—Air Dome, Leavenworth, Kan., 13-18.  
Dede, Mlle.—Cheesnut St. O. H., Phila., 6-18.  
De Costa, Chas. Olympic, & Bend, Ind., 13-18.  
De Coc, Harry—Orph., Salt Lake City, 13-18.  
De Costa, Viola—Empire, Hoboken, N. J., 13-18, Empire, Paterson, N. J., 20-23.  
De Fays, Musical—Air Dome, Leavenworth, Kan., 13-18.  
De Graw Trio—Temple, Ft. Wayne, Ind., 13-18.  
De Haven Sextette—Polka, New Haven, Conn., 13-18, K. and P. 5th St., 20-23.  
De Leocra, The—Orph., Newark, G., 13-18.  
De Macos, The—Mad, The, Towson, Md., 13-18.  
De Voie Trio—Keith's, Phila., 13-18.  
De Voz, Emmet—K. and P. 23d St., 13-18.  
De Witt, Burns and Torrance—Proctor's, Troy, N. Y., 13-18, Grand, Syracuse, N. Y., 20-23.  
Dean, Cliff—Empire, Des Moines, Ia., 13-18.  
Deane, Sidney—Orph., Allentown, Pa., 13-18, Proctor's, Albany, N. Y., 20-23.  
Deery and Francis—Orph., Duluth, Minn., 13-18.  
Nijon, Superior, Wis., 20-23.  
Del-a-Phone—Bennett's, Ottawa, Ont., 13-18.  
Delmar Delectable Trio—Fountain, Perry, Louisville, 13-18.  
Delmore Sisters—Colonial, N. Y., 13-18.  
Delmore and Darrell—Grand, Vancouver, B. C., 13-18.  
Grand, Victoria, B. C., 20-23.  
Delmore and Onida—Keith's, Boston, 13-18.

Tennis Trio—Proctor's, Newark, N. J., 13-18.  
Tarkenton and Walby—Fidelity, Haddon, Pa., 20-25.  
Thompson, Wm. H., Columbia, St. Louis, 13-18.  
Thompson's Elephants—Lyceum, Rochester, N. Y., 13-18.  
Thorne, Mr. and Mrs. Harry—Shea's, Buffalo, 13-18.  
Thorne, Mr. and Mrs. 20-25.  
Thorne and Carleton—Grand, Pittsburgh, 13-18.  
Thurston, Howard—Cairo, Egypt—Indefinite.  
Tighe's Collegians—Alhambra, N. Y., 13-18.  
Tivoli Quartette—Fontaine Ferry, Louisville, 5-18.  
Tobin Sisters—Keith's, Boston, 13-18.  
Tops and Topsy—West's, Florida, Ill., 13-18.  
Tourbillon Troupe—Orph., Los Angeles, 13-25.  
Tracy, Stella—Chester St., Phila., 13-18.  
Transatlantic Four—Bennett's, Ottawa, Ont., 12-18.  
Treadwell, Mr. and Mrs. Howard—Shubert's, Utica, N. Y., 13-18, K. and F. 5th St., 20-25.  
Trotter, May—Haymarket, Chicago, 13-18, Maj., Ohio 20-25.  
Tulisa—Bijou, Piqua, 12-18, Orph., Sidney, O., 20-25.  
Tyce, Lillian—Lyceum, Paterson, N. J., 13-18.  
Ursamona—The Orph., St. Paul, 13-18.  
Vaiders and Thoms—Temple, Detroit, 13-18, Bijou, 20-25.  
Van, Billy—Chase's, Wash., 13-18, Grand, Pittsburgh 20-25.  
Vance, Clarice—Hammerstein's, N. Y., 13-18, Palace, London, Eng., June 3-30.  
Van Studdford, Grace—Cook's, Rochester, N. Y., 13-18.  
Varia and Burr—Lyric, Ft. Worth, Tex., 13-18.  
Variety Quartette—Crystal, Lincoln, Neb., 13-18.  
Vassart, George—The Orph., Boston, 13-18.  
Vassar Girls—K. and F. Union Sq., 12-18, Columbia N. Y., 20-25.  
Vesta, Belle—Lyceum, St. Louis, 13-18.  
Vernon—K. and F. Union Sq., 13-18.  
Vesta, Nellie—The Orph., Pittsburgh, 13-18.  
Victoria—Vesta—Orph., Bklyn., 13-18.  
Vida, Mlle.—Bijou, Flint, Mich., 13-18.  
Vokes and Daly—Haymarket, Chicago, 13-18.  
Volsans, Two—Keith's, Boston, 13-18.  
Vontello and Nina—Orpheus, Chicago, 13-18.  
Waldfield, Willa Holt—Keith's, Boston, 13-18.  
Walker and Burrell—Bijou, Lorain, O., 13-18.  
Wallon, Irving—Keith's, Phila., 13-18.  
Walders and Thoms—Temple, Detroit, 13-18.  
Ward Brothers—Colonial, N. Y., 13-18.  
Ward and Curran—Poll's, Worcester, Mass., 13-18.  
Warren and Blanchard—Columbia, Cincinnati, 12-18.  
Webster Brothers and Tenney—Poll's, Hartford, Conn., 13-18.  
Watson's Farmyard—H. and B., Bklyn., 13-18.  
Wayburn's Slide Show—Cook's, Rochester, N. Y., 13-18, Shea's, Buffalo, 20-25.  
Wayne, Charles—Eden, Springfield, Mass., 13-18.  
Wells's Seals—Hippodrome, N. Y.—Indefinite.  
Welch, Ben—Keith's, Boston, 13-18, Keith's, Phila., 20-25.  
Welch, Joe—K. and F. 2nd St., 13-18.  
Wells, Ruby—Poll's, New Haven, Conn., 13-18.  
Wells Brothers and Smith—Alhambra, Milwaukee, 13-18.  
West and Benton—Dominion, Wilmington, Mass., 12-18.  
West, Al—Orph., Bklyn., 13-18.  
Weston Sisters—Orpheus, Fort, Louisville, 13-18.  
Weston, Willie—Orph., St. Paul, 13-18.  
White and Stuart—Maj., Chicago, 13-18.  
Whitely and Bell—Crystal, Frankfurt, Ind., 13-18.  
White and Fitch—The Orph., Philadelphia, 13-18.  
Young, Atlantic City, N. J., 20-25.  
Whitman Sisters and Robinson—Alhambra, N. Y., 13-18.  
Whittle—Poll's, New Haven, Conn., 13-18.  
WILDER, MARSHALL F.—Maj., Chicago, 13-18.  
Williams and Morton—Huber's 14th St., 13-18.  
Williams and Walker—Chester St., Phila., 13-25.  
Willis, Nat M.—Hammerstein's, N. Y., 13-18.  
Wilson George—The Orph., Newark, N. J., 13-18.  
Wilson, Geo. K. and F. Union Sq., 13-18.  
Windom, Constance—Keith's, Phila., 13-18.  
Wixson and Eaton—Garrick, Wilmington, Del., 13-18.  
Woodford's Animals—Bijou, Ashtabula, Wm., 13-18.  
Wozniak, Francis—Street's, Troy, N. Y., 13-18.  
Wood and Lawson—Keith's, Boston, 13-18.  
Woodward's Seals—Fontaine Ferry, Louisville, 12-18.  
Wurdette, Estelle—K. and F. Union Sq., 13-18.  
Work and Over—Keith's, Boston, 13-18.  
Wright, Four—Shea's, Buffalo, 13-18, Shea's, Tucson 20-25.  
Worth and Delmar—Bijou, Rockford, Ill., 12-18, BRY Freeport, Ind., 16-18.  
Wynn, Ben—Orph., Los Angeles, 6-18.  
Yale Duo—Lyric, Detroit, 13-18.  
Yobe, May—Alhambra, Milwaukee, 20-25.  
Young and Manning—Crystal, Anderson, Ind., 13-18.  
Young America Quintette—Park, Beaver Falls, Pa., 13-18.  
Yous—Alhambra, Milwaukee, 13-18.  
Zara and Stetson—Atlantic Garden, N. Y., 13-18.  
Zarnes, The—Howard, Boston, 13-18.  
Zat Guns—The Fantase's, Bellingham, Wash., 13-18.  
ZIGALL-VICKSON CO.—K. and F. 125th St. 20-25.  
Zimmerman, Al and Pearl—Bijou, Kenocho, Wla., 13-18.  
Zimmerman, Willie—Lyceum, Rochester, N. Y., 13-18.  
Zing, Francis—Street's, Troy, N. Y., 13-18.  
Grand, Syracuse, N. Y., 20-25.  
Ziska and King—Trent, Trenton, N. J., 13-18.  
Zouboukakis—Family, Lafayette, Ind., 13-18, Drolling Logansport, Ind., 20-25.

\*\*\*\*\*

**ARENA**

**JOHNSTOWN, PA.**—Cole Brothers' Circus April 21 pleased big business. At the evening performance all of the women trapeze performers was slightly injured by a fall. Ringling Brothers 13.  
**EVANSVILLE, IND.**—Pawnee Bill's Circus April 20 exhibited to large crowds. Barnum and Bailey's due here 17.  
**EVANSVILLE, O.**—Barnum and Bailey's Circus due here 6.  
**WINFIELD, KAN.**—Gentry Brothers' Dor Pony Show April 23: good business and performance.  
**HARRISBURG, PA.**—Barnum and Bailey's Circus exhibited here April 27 to well filled tents.  
**CANDEN, N. J.**—Forepaugh's Circus due here.  
**EAST ST. LOUIS, ILL.**—Pawnee Bill W. West and Far East Show 4: two good performances.  
**ROCKCASTOWN, W. VA.**—The Great Wall Show due here 20.  
**WILLIAMTAN, CONN.**—Frank Robbins' Circus due here 18.  
**SALEM, ORE.**—Norris and Rowe's Circus pleased good business.  
**NEW KENSINGTON, PA.**—The Campbell Circuit Stock Co. 13-18.  
**AUBURN, IND.**—John Robinson's Shows due here 15.  
**KANKAKEE, ILL.**—Ringling Brothers opened their tent season here April 25 to crowded tent, spite of very cold weather.  
**ELIZABETH, N. J.**—Forepaugh-Sells' Circus due here 21.  
**NEWARK, N. J.**—Forepaugh and Sells Brothers Circus due here 20.  
**Piqua, O.**—Ringling Brothers' Circus 7: two excellent performances and lusher.  
**SUNBURY, PA.**—Forepaugh and Sells' Circus broken down.  
**DOVER, N. H.**—Hargrave's Circus due here 18.  
**THE DALLAS, ORE.**—Norris and Rowe's Circus 4.  
**RICHMOND, IND.**—Barnum and Bailey's Circus due here 11.  
**LOGANSPOUT, IND.**—Hagenbeck-Wallace Circus 2 pleased capacity.

\*\*\*\*\*

Have you anything to sell or lease? Try  
MIRROR "want."

## Touring the World Under His Own Management

100

## Touring the World Under His Own Management

# THURSTON

**Homeward Bound.**



Address  
**THE PLAYERS** • **Taylor Holmes**  
(Even his swearing is art.—*Denver Republican*)

# THE NOSSES

**Chicago Op. House**  
**Indefinite**  
**Captain Carleton Co.**

CHAS. (Two) ALICE  
**SHRODES**

# SHRODS

OCCUPIED

| CHRIS. | MABLE |
|--------|-------|
| BRASS  | BRASS |

**BRUNO AND RUSSELL**  
In **THE INSURANCE AGENT**  
"A CLEVER HODGE-PODGE OF

**CHAS. HORWITZ**

Sketches from the pen of Horwitz are the best in vaudeville. His record of big hits speaks for itself.

Order that Sketch, that Monologue, or that Fatter from  
**CHARLES HORWITZ**, care Jos. W. Stern & Co., 18  
W. 34th Street, New York.

**SKETCHES BOOKING PRODUCTIONS**  
All kinds of Sketches and Playlets in stock, written to order staged, produced. Artists supplied to work in Acts. We guarantee our work by securing **BREAK-IN DATES OUT OF TOWN AND NEW YORK PRESENTATION.**  
**LOUIS HALLETT, 1449 Broadway, N. Y.**  
Manager Bellows & Gregory's Vaudeville Department.  
Sketch Bureau, Staging, Producing, Booking.

**James F. Macdonald**  
VAUDEVILLE'S UNIQUE SINGING COMEDIAN AND RACONTEUR  
Time all filled to June, 1907. Address per route

**WESTERN SKETCHES FOR VAUDEVILLE WORK**  
BY  
**EMMA HERBY-MEYER**  
DENVER, COLO.

Great Western sketch for 2 persons ready. Plays on hand

---

**MATT WOODWARD**

(Author of "A Jelly Baron," "Blooming Live," co-author of "The Royal Chef," etc.) Writes original SKETCHES or works out your ideas. Write 215 W. 49 St., N. Y. City or 'phone 3544 (2d).

**Write SKETCHES** for Vanderburgh  
Generally have one or two on hand.  
M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

**"CHARLEY CASE'S FATHER"**  
 Written by CHARLEY CASE.  
 Price 50c. CASE PUBLISHING CO., Lockport, N. Y.

mer, mgra. Sam Meyers, res. mgra.): A very fair ballot of 6-11, comprises the Balliots, May Walsh, Armstrong and Clark, Mr. and Mrs. Mark Murphy, Welsh-Franc co., Taylor Holmes, and Rice and Prevost. Very fair business.

**ELWOOD, IND.**—Crystal (Lafe Trayer, mgra. St. Leon and McCusick, Fox and Carber, and Wilson and Hawthorne to good attendance April 23-1. W. A. Woodler, Demonde and Nimsom, and E. E. Taylor.

**ROCKFORD, ILL.**—Bijou (A. J. Shimp, mgr.)  
Carena Sisters, Stanton, and Harry Burns April 29—  
Good business.—Orpheum (A. J. Shimp, mgr.): Le-  
sard Brothers, Jack Symonds, Lewis and Crossman,  
and Vesta Montrose pleased large houses.

**SPRINGFIELD, MASS.**—Poll's week 6 has George Abel, Ethel Arden and co., Hickman Brothers, Lee Carrillo, Lillian Apel, Keefe and Pearl, Gartel Brothers, and Selbini and Grovini.—The Nelson continues moving pictures with vaudeville.

**LITTLE ROCK, ARK.**—Majestic (S. S. Harrington, mgr.): Wright Huntington and co., Adolph Lestlin Louise Gerard, Lucy and Lucier, Delings and Moore Holly and Belben, Al. Burton, and George to go business.

**PAWTUCKET, R. I.**—New Theatre (J. W. Carson, mgr.): Nina Searle's Red Raven Extravaganza co., George Foster, Arburg and Wagner, Majestic

**NEW HAVEN, CONN.**—Poli's (F. J. Windtrock, mgr.): Master Gabriel and co., Holcomb, Curt and co., Big City Four, Martini and Maximilian Two Kings, Delphino and Delmora, and Victoria dogs drew crowds 6-11.

Have you anything to exchange? Try a Mixin "want."

1000

**RALPH LEWIS** AT LIBERTY  
VAUDEVILLE or DRAMATIC. Address Manager.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.



# HENRY C. MORTIMER

LEADING MAN

At Liberty for Next Season

T. Daniel Frawley Co.,

Lyceum Theatre, Minneapolis.

# KATHLEEN BARRY

SUMMER or PERMANENT STOCK

LEADS or HEAVIES.

Permanent address, 642 6th Street, Detroit, Mich.

# WALTER WOODS

PLAYS---SKETCHES

Care CHAS. H. WUERZ, Columbia Theatre, Brooklyn.

Second Season.

ARTHUR NELSON

Appearing in his great Automobile Racing Play,

THE GOVERNOR'S PARDON

All correspondence should be addressed as above, care

Klaw & Erlanger, New Amsterdam Theatre Bldg., N. Y. City.

# WILLIAM NORTON

Keith & Proctor's Stock, Harlem Opera House

# GEORGE ALISON

LEADING MAN

Winnipeg Theatre, Winnipeg, Man., Canada

# Florence Gear

Featured as  
"KITTY"

# "Sir Reginald Belsize." Harry B. Roche

THE MARRIAGE OF KITTY."

Direction JULES MURRY

LEADING WOMAN

*Izetta Jewel*

Colonial Theatre, San Francisco, Cal.

"As 'Salome,' Miss Izetta Jewel has shown that she is an actress capable of portraying effectively the most emotional of roles and her acting at all times is convincing and artistic. She has also displayed much discerned taste in handling the scenes which were likely to prove offensive to many people."—San Francisco Chronicle, Feb. 20th, 1907.

# TERESA DALE

As MERCEDES in "MONTE CRISTO"

"Miss Teresa Dale as Mercedes proved herself a splendid actress, her work here being on a high order."—Daily Times, Chattanooga, Tenn., March 16, 1907.

*John Whitman*

THE VIRGINIAN CO., Kirk LaShelle Co., Mgr.

# MARION SHERWOOD

LEADING WOMAN ENGAGED

Invites Offers for Next Season.

Actors' Society, New York.

# ZELDA ROTALI

PRIMA DONNA SOUBRETTE.

# THOS. F. DONNELLY

A COMEDIAN WHO CAN SING

MUSICAL COMEDY or COMIC OPERA

Address Minn.

WILLARD  
DASHIELL  
Dramatic  
Director

ENGAGED

Address Actors' Society

# BURT L. KING

LEADING MAN

ENGAGED

Address MIRROR

# HENRY CROSBY

LEADING HEAVIES

Park Theatre Stock,  
Indianapolis

This Week,

ZAKKURI in THE DARLING OF THE GODS

# HARRIET DAVIS

Shakespearean Repertoire, Leading Heavies and Emotional

AT LIBERTY AFTER MAY 20

En Tour, Charles R. Hanford Co.

Address Dramatic Minn.

# Dorothy Grey

AS TOLD IN THE HILLS [W]

Dorothy Grey as the Indian heroine is very good.—Denver Post, Jan. 23, 1907.  
Dorothy Grey as the Indian maid is a pleasing heroine in appearance and acting.—Denver Times, Jan. 24, 1907.



# DAVID ELWYN

LEADING HEAVIES

ENGAGED.

Address care MIRROR.

# J. PALMER COLLINS

As LACHLAN CAMPBELL in The Bonnie Brier Bush.

"A Worthy Successor to J. H. STODDART."

"Mr. Stoddart, one old player that he was, set a very high standard, indeed, as Lachlan Campbell. It was this standard which Mr. Collins was anxious to maintain. He succeeded in doing so to a marked degree, and is a really admirable Lachlan Campbell."—Hilary D. Saunders, St. Louis Post-Dispatch.

# WM. HAYWARD CLAIRE

"The new leading man won new laurels in his quiet, effective acting in the telegraph scene of 'Secret Service.' He has very strong personality and is the best we have seen here yet."—San Jose Mercury, April 23, 1907.

LEADING MAN, San José, California.

Address Theatre, San José.

# JAMES A. BLISS

SOMEWHAT STOUT COMEDIAN.

6 WEEKS  
SPECIAL  
ENGAGEMENT.

Winnipeg Stock Co.  
Theatre,  
Winnipeg, Can.

Per ad.  
Green Room Club,  
New York.

At Liberty June 8th. Who Wants Me?

A rolling stone never becomes a moss-back.

# SEDLEY BROWN

Dramatic Director

Author of A NAVAJO'S LOVE.  
Playing in Stock to big business.

AT LIBERTY STOCK

Summer  
Winter

Advanced Vaudeville

# HOPE BOOTH

(MRS. KENNOLD WOLF)

Ye Little Blonde Lady  
IN VAUDEVILLE

NEXT SEASON'S TIME ALL FILLED  
Management Klaw & Erlanger  
Permanent Address, Low's Exchange

Miss Booth will present three new playlets  
next season in addition to the now famous  
entire

5/6 LITTLE  
BLONDE LADY

Annual Starring Tour

# MR. KIRK BROWN

AND HIS  
HIGHEST COMPANY

The Christian  
A Gentleman of France  
The Cherry Pickers  
Under the Red Robe

Management J. T. MACAULEY

Othello  
David Garrick  
The Merchant of Venice  
The Man Who Dared

# AITKEN, SPOTTISWOODE

Residing, 114 W. 40th St., N. Y.

# ALLEN, JOSEPH

Light Comedian. Blaney Amusement Co.

# ASHLEY, LILLIAN

Address Minn.

# BECK, JOHN

At Liberty. With Wilton Lackaye. Season 1906-07.

# BOND, ROBERT I.

Juvenile and Light Comedy. Engaged. Care Minn.

# BRANDON, ETHEL

With Thos. W. Ross in The Other Girl.

# CAMPBELL, CELIA

Leading Woman. Park Theatre Stock, Manchester, N. H.

# CARHART, JAMES L.

With Mr. Richard Mansfield. Season 1906-07.

# DEVEREAUX, DALE

Disengaged. Juvenile. Hotel Brainerd, Ashtabula, O.

# GRANVILLE, NELLIE

Characters. En Route. Permanent address, Minn.

# HADLEY, HELAINE

Invites Offers. Address Agents.

# KELLY, ALLAN

Characters. En Route. Permanent address, Minn.

# LORIMER, WRIGHT

Address Minn.

# McARTHUR, MURIEL

Ingenu. Charley's Aunt Co. Minn.

# MERRITT, GRACE

Starring in When Knighthood Was in Flower.

# RYLEY, J. H.

Address care M. Vanden. Planner, Middlesex, England.

# SEAY, CHARLES M.

Actors' Society, N. Y. City.

# TABER, ROBERT S.

Juvenile, Heavies, at Liberty Summer Stock. Minn.

# TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

# WARD, CARRIE CLARK

Characters. Burbank Theatre Co., Los Angeles, Cal.

# HOMER BARTON

Leading Man 203 W. 43d St.

# MR. MORTIMER DELANO

Playwriter, 104 West 130th St., New York

Miss Marbury, Gen'l Agent, Empire Theatre Bldg., New York. Mr. Burford Delaney, London Representative, Warwick Mansions, Gray Inn.

# PASQUALINA DE VOE

This season Management AUTHENTICAL PROS.  
In preparation a production of  
THE FLOWER OF ITALY

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Founded in 1894.

# American Academy of Dramatic Arts

## And Empire Theatre Dramatic School

BOARD OF TRUSTEES.

FRANKLIN H. SARGENT, President  
DANIEL FROHMAN JOHN DREW BRONSON HOWARD  
BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's  
Empire Theatre and Companies

For Catalogue and Information apply to  
THE SECRETARY, Room 141, Carnegie Hall, New York.

# J. H. GILMOUR

For the past twenty-five years one of the foremost actors of Shakespeare and modern  
roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

HAS ASSUMED THE DIRECTION OF THE

# School of Acting

—OF THE—

## CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational  
Institution. Instructed by Leading Actors and Managers. Fully equipped Stage for  
Rehearsal and Public Performance. Investigation will demonstrate the superiority of  
this institution.

MARSHALL STEDMAN | WALTER KILBOURNE  
Formerly Leading Juvenile with E. H. Sothern | For past four years Principal Assistant to Hart Conway  
ASSISTANT DIRECTORS.

Catalogue Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 282 Michigan Boulevard

# ROSE EYTINGE

PUPILS PREPARED FOR STAGE, PULPIT, PLATFORM OR PARLOR.

For Time and Terms apply at Westminster Hotel, corner Sixteenth Street and Irving Place, till  
further notice.

COSTUMES, ETC.

COSTUMES, ETC.

# GOWNS FOR THE STAGE and STREET

We have on hand a large assortment of slightly used Evening Gowns, Dinner, Reception and Tea  
Gowns. These Gowns are perfect in every respect, of the latest styles, and are especially suitable for wear  
in High Class Dramatic Productions. We also have a full line of Gown, Skirt, Blouse, Pajama  
Lamb Coats and Fur of all kinds, which we beg you to kindly call and inspect. We also buy your  
discarded apparel (both sexes), furs and jewelry.

Telephone,  
400 Madison Square.

MME. DOKTOR, 481 6th Ave., City

# Eaves Costume Co.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE

Telephone. 4763-38th

# FUNK & CO.

## Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, - CHICAGO, ILL.  
Telephone—Central 404. Send for Catalogue.

# MILLER

## COSTUMER

126 N. 7th Street,  
PHILADELPHIA

# PLUCKER and ANRENS

Successors to CHARLES MEYER  
Practical Wig Makers  
Street Wig and Toupee Artificially Made  
Theatrical Work a Specialty.  
28 EAST 20TH STREET, NEW YORK  
(4 doors East of Broadway.) Telephone 591 Gramercy

# ANDREWS

LADIES' GOWNS SLIGHTLY WORN  
FURS OF ALL KINDS. CHICAGO  
346 State Street,  
127 We also carry gentlemen's clothing.

# STOCK COMPANIES

## Where Do You Hire Your Wigs?

We have the largest assortment, and never  
disappoint you. Write for terms.

My Grease Paints, Powders and  
Cold Cream  
are unexcelled. Try them and be  
convinced.

CHAS. L. LIETZ

Estb. 1877

59 West 28th Street, New York

# MILLINERY

Special discount to the profession. Mail orders  
carefully executed. Importers of the latest fashions.

# MASSELLS

Dress M.

103 W. 42d Street, New York, N. Y.

# JOS. NEMBERGER & CO.

MERCHANT TAILORS

405 Sixth Avenue First Floor  
LATEST FALL AND WINTER  
IMPORTATIONS NOW READY.  
DRESS SUITS A SPECIALTY.

# FRANK HAYDEN

## COSTUMER

163 West 22d Street, New York

Tel. 711 Chelsea.

MILLINERY

# A. KOENLER & CO.

# Theatrical Costumers

34 Union Sq. East, between 17th and 18th Sts.  
Telephone, 373 Gramercy NEW YORK

# MISS R. COHEN

Formerly 182 E. 7th Street.

Telephone No. 1639 Columbia.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ESTABLISHED 1893

# STANHOPE-WHEATCROFT

## DRAMATIC SCHOOL

31 West 31st Street, - - - NEW YORK

Summer Term Commences May 1, 1907

Private Lessons

Special Classes

Prospectus Mailed on Request.

ADELINE S. WHEATCROFT, - - - Director

# The National Conservatory

## of

# DRAMATIC ART

### OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

# F. F. MACKAY

Special Teachers' Course, Saturday Mornings  
Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M.  
SEND FOR PROSPECTUS. 18-22 W. 44th St. (near Fifth Ave.), New York, N. Y.

# The American School of

## PLAYWRITING

FIFTH YEAR

BY MAIL. MONTHLY PAYMENTS.

There are Schools for the teaching of painting, music and other arts. Playwriting is an art. Can  
you give me any sense reason why it cannot be taught? This was the first school of the kind to be established  
in the world, and it prospered, as it expands, to occupy THIS first.

MR. HENRY IRVING: "You may be the subject of some of the best plays ever produced, but if you have not studied  
the ART of writing for the stage you will never write a good acting play."

MR. THOMAS DIXON, JR., a man of genius, open minded and clear sighted, author of "THE  
CLARENCE," a play that is turning people away at every performance throughout the South. Highly  
written: "I learned more from your course in 200 pages than I could have gotten in ten years without."

It is now, not found in books, thorough and practical. The student of the drama who wishes to do more  
is studying the opportunity of a life. I could never have written "THE CLARENCE" without the course  
of principles I got from you. Our association has been an inspiration to me from the first." Clenden.

Address: W. T. PRICE, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, \$1.50; Reprint's or as above.)

# ROSA RAND

## Dramatic Instructor

Dramatic Classes, Tuesday and Friday  
Mornings, 11 to 1.

Special Attention Given to Coaching.

REHEARSALS DIRECTED. 100 W. 4th St., New York

# STAGE SCHOOL

Stage Dancing, Vanderville  
Acting, Rag Time Songs,  
Chorus Work, Dramatic Art, Elocution, Vocal, Etc.

Irish He, Cake Walk, Clog, BUCK, Skirt, Etc.  
(Stage Engagements Guaranteed.)

PROF. F. J. RIDGE, and others.  
121 La Salle St., Chicago, Ill. Circulars Free.

(Instructors, all Theatrical Managers.)

# TORRIANI SCHOOL OF SINGING

201-202 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure  
method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

# WHITNEY MOCKRIDGE

From 1885 to 1893 Principal Trump, Organ, Festival and  
Oratorio in England. Special Summer Course in

VOICE PRODUCTION

and REFINED DECTION  
Hotel Walton, 7th St. and Columbus Avenue, New York.

# MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude  
Adams, Ida Comstock, Marie Cahill, Grace George, Charlotte  
Willson, Clara Woodford, Frances Starr, E. H. Sothern.

Save you CROAKING.  
45 West 21st Street, New York.

COSTUMES, ETC.

# A. HEIGHT

## COSTUMER

686 Sixth Avenue, NEW YORK

# MME. DICKEY

## COSTUMER

158 West 46th Street

Tel. 4045 Bryant. NEW YORK

PROPERTIES, ETC.

# BRUNTON BROS.

Late ROBERT F. BRUNTON &amp; SONS

Makers of

# THEATRICAL PROPERTIES

# and STAGE ACCESSORIES

Paper Maché a specialty. Estimates cheerfully  
given.

ROBERT F. BRUNTON, Mgr.,  
419 W. 42d St., New York.

# Burrelle's Chipping Service

Call on us for all your  
chipping needs.  
BURRELLE, N. Y.

# Western Dramatic Exchange.

Managers wanting reliable people write.  
127 La Salle Street, near Madison, Chicago, Ill.

F. J. RIDGE, Manager.

# "SMILES"

A Theatrical Tooth Make-up. An Ivory Finish for gold and  
discolored teeth. Absolutely harmless. Easily applied and  
removed. Postpaid, \$1.00. BARR & SMITH, 311 W. 5th St.

# PLAYS

for Amateur and Professional  
Actors. Largest assortment  
in the world. Catalogue free.  
The Dramatic Publishing Co., 308 Dearborn St. Chicago.

# Wire

Your Advertisement

IF THE TIME IS TOO SHORT  
TO SEND BY MAIL.

MANAGERS required to ADVERTISE  
Open Time or other emergency announce-  
ments TOO LATE in the week TO IN-  
SURE transmission of copy by mail in time  
for the NEXT ISSUE of THE MIRROR,  
can make "ASSURANCE DOUBLY  
SURE" by using the

# TELEGRAPH or TELEPHONE

The WISE MANAGER knows that  
TIME IS MONEY. A WORD TO  
THE WISE is sufficient.

# THE NEW YORK DRAMATIC MIRROR

121 West 42d Street, New York

# STENOGRAPHY

## TYPEWRITING

### MIMEOGRAPHING

Theatrical copying a specialty.  
Best Work. Lowest Rate.

J. E. NASH, 1308 Broadway (cor. 37th St.), N. Y.

# PLAYS, DRILLS,

## PANTOMIMES

Everything needed for any kind of entertain-  
ment, either literature or accessories and prop-  
erties. We are HEADQUARTERS.

WERNER'S, 43 East 19th St., New York

**DeMILLE** Friday the Thirteenth  
The Comtesse Coquette Clothes  
The Lion and the Mouse Strongheart  
The Road to Yesterday The Danes  
Daughters of Men Powers That Be

Authors' Representative  
NEW OFFICES: Astor Theatre,  
Fwy & 45th St., N. Y.  
PHONE: 330 & 331 BRYANT.

FOR STOCK AND REPERTOIRE  
LOST-24 HOURS JEANNE DU HARRI  
THE WIFE THE GILDED AGE  
ROSE NICHOL MEN AND WOMEN  
SWEET CLOVER THE CHARITY BALL  
LORD CHURCHILL AT COZY CORNERS  
A FAIR REBEL THE RAJAH and others.

NEW VAUDEVILLE SKETCHES

**FOR LEASE**

On royalty for two territories—one night stands East of Chicago, and one night stands West of Chicago, including west stands and one night West and South of Kansas City, the largest money maker ever known in the history of the theatrical world:

**"A MILLIONAIRE'S REVENGE"**  
Founded on the Shaw-White Tragedy.

**"HOW HEARTS ARE BROKEN"**  
(For weeks, three nights and one night in any section of the country.)

**"THE GIRL FROM BROADWAY"**  
(A Musical Comedy, for weeks, three nights and one night, South and West of Chicago.)

Engaging People Now for Next Season  
NITTENTHAL BROS., Knickerbocker Theatre Building, New York

**"DELLA PRINGLE TONIGHT—"**  
Popular Company Making Decided Hit With Sheridan Audiences.

All this week Della Pringle and her company of players have been making Sheridan people laugh and cry, in their interpretation of several very popular bills. For twenty years this well-known actress has been making Wyoming plays you want to see again.

This has been a very successful engagement, and the Kirby has had capacity houses. The company is up to the usual Pringle standard, and the comedians one of the best ever seen in Sheridan. The specialties are entertaining, the violin work being worthy of special mention. Last night the character specialty put on by Miss Pringle and Claude Kelly was the hit of the show, the two clever people being repeatedly recalled. —*Sheridan, Sheridan, Wyo.*

Address 685 Elbow Street, Colorado Springs, Colo.

**Now Booking** Fourth Annual Tour  
**JANE CORCORAN**  
Address **ARTHUR C. AUSTON**  
Room 602,  
110 W. 34th St.,  
N. Y. City  
Tel. 1291-38th

**"SHADOWS ON THE HEARTH"**  
With a Cast of Superior Excellence.

**"AT THE OLD CROSS ROADS"**  
Seventh and Farewell Tour

**Earl BURGESS—Jno. A. HIMMELEIN**

Repertoire People  
All Lines. Summer  
and Regular Season.  
Write.

**"ATTRACTIONS"**  
Suite 227-228-229-240  
Knickerbocker Theatre Building  
1402 Broadway, New York.  
Phone 541-38th St.

Next Season  
Featured with  
**"THE IDEALS"**  
**MR. SAM NYLIE**  
The star comedian

**DARCY & WOLFORD**  
**Plays Plays Plays**  
For Stock, Repertoire or Tour.  
ENGAGEMENTS IN ALL LINES. | PAUL SCOTT, Mgr.

1402 Broadway,  
Suite 325-6-7-8,  
Tel. 5285-31  
NEW YORK.

|  |  |                                       |
|--|--|---------------------------------------|
| COMPANIES<br>ORGANIZED<br>STOCK and ROAD<br>ACTORS<br>REGISTER | <b>EUGENE STOCKDALE</b><br>General Theatrical Agent<br>Suite 1207-89 Schiller Building<br>CHICAGO Phone, Central 2877. | PLAYS<br>PRODUCED<br>and<br>FURNISHED |
|--|--|---------------------------------------|

**TOTTEN & GAMBLE**  
Attractions and Theatrical Exchange  
Engagements Secured in All Lines. Phone, 2523-38th  
Suite 323, Knickerbocker Theatre Building, NEW YORK

**HARRY DOEL PARKER'S EXCHANGE**  
Devoted to the Routing of Reputable Attractions  
Knickerbocker Theatre Building - 1402 Broadway, New York City  
C. O. TENNIS, Manager. Phone, 3099-38.

**The BIRDSALL-STOWE Co.**  
Productions  
Birdsall Stock Co.,  
Shubert Theatre, Newark, N. J.  
Opens April 1, 1907.

MR. WILLIAM PARKER, Stage Director.

Astor Theatre  
New York  
Fwy & 4th St.

**SMITH—@—GRADY**  
**DRAMATIC AGENTS**  
Telephone 4064-38th. Suite 331-332 Knickerbocker Theatre Bldg.

**Actor's Society of America**  
Members are requested to notify the Secretary when they have made engagements.  
N. B.—MANAGERS will find it to their advantage to consult the Society when engaging people.  
RALPH DELMORE, Pres. MARK ELLSWORTH, Secretary.

**MAHLER BROS.**  
SIXTH AVE. and 31st ST., NEW YORK  
Professional Underwear House of America

A Storeful of Suggestions for the Spring Season of 1907  
Complete and varied Assortments in Cloaks, Suits, Waists, Millinery, Muslin Underwear, Hosiery, Etc., all at our well-known Low Prices

**SHOE DEPT.** Originators of our Famous Short  
Vamp Shoes for Stage and Street  
wear. Estimates freely given on  
Quantity orders. Complete Stocks. Up to Date Styles.  
Lowest Cash Prices for Durable Footwear.

**OUR MAKE-UP BOXES**  
Made from the very best tin, are black enameled. Especially made  
for professional use, having a tray with compartments  
for Creams, Powders, Pencils, Combs and Brushes. Wigs,  
Etc., Etc. Has double action lock with two keys at 45c.

**OUR COLD CREAM**  
expressly prepared for the Theatrical Profession, guaranteed to be  
absolutely pure and never become rancid in any climate. Put up  
in 1 lb. Screw Top Tin Cans at 45c. + 14th. at age.  
Samples of Cream Sent Free  
All mail orders must be accompanied by money order. None  
sent C. O. D.

**M. STEIN'S LIST MAKE UP**

|  |   |
|--|---|
| <b>ALPINE COLD CREAM</b><br>75c. Pound, 40c. Half and 15c. Jar | <b>WHEATCROFT CREAM</b><br>A Liquid Powder, 40c. Bottle or Tin  |
| <b>GREASE PAINT</b><br>25c. Stick in Cardboard Tube            | <b>KNICKERBOCKER</b>  |
| <b>LINING COLORS</b><br>15c. Stick. Same as Paint Tube         | <b>COLD CREAM</b><br>50c. Pound, 25c. Half                      |
| <b>ALPINE POWDER</b><br>25c. Half Pound, 15c. Quarter          | <b>SPIRIT GUM</b><br>15c. Bottle, with Brush                    |
| <b>MOIST ROUGE</b><br>25c. Glass Pot. Three Shades             | <b>STEIN-CERATE</b><br>A SKIN FOOD                              |
| <b>STEIN-ROUGE</b><br>No. 15. 25c. Per Box                     | \$1 Large, 50c. Medium, 25c. Small                              |
|  | <b>MILLS' BURNT CORN</b><br>75c. Pound, 40c. Half, 25c. Quarter |

446 Sixth Avenue, NEW YORK

**THEATRE**

A grooved letter sign.

Our program letter box is perfect. Correspondence promptly attended to.

**HALLER MACHINE CO. SIGN WORKS, 323 S. Clinton St., Chicago**

We are headquarters of the finest all-metal  
**ELECTRIC**  
CHANGEABLE BULLETIN BOARDS  
(indicating the weekly attraction), also for all kinds of electric theatre signs.

**Theatrical Stage Hardware**  
Asbestos Fire Curtains and Act Drops  
Steel Fire Curtains, Mechanical Stage Effects  
— SEND FOR CATALOG —  
UNION ELEVATOR & MACHINE CO.  
119-3 ONTARIO ST., CHICAGO ILL.

**SOSMAN & LANDIS CO.**  
**Great Scene Painting Studio**  
CHICAGO, ILL.  
Scenery for Theatres, Opera Houses and Halls  
Asbestos Curtains, Stage Hardware, and Everything Used on the Stage

**H. P. KNIGHT SCENIC STUDIOS**  
140th St. and Walton Ave., N. Y. Tel. 1201-J Madison  
Down Town Office, Knickerbocker Theatre Bldg., Tel. 4107-38th St.  
Furniture Unworned. Construction and Property Shops, Plastering Department, 15,000 sq. feet of storage room. Stage for rehearsal. New and slightly used scenery always in stock.

**BANGS**  
(Lots of San Francisco)  
Studio: 20 West 38th Street, near 5th Avenue  
PARTIAL LIST OF PATRONS AND PATRONESSES  
Official Photographer  
Carried Metropolitan  
Opera Company.

George H. Cohen  
David Warfield  
Wm. F. Crane  
Jas. C. Goodwin  
Lena Jones

SEITINGS BY  
APPOINTMENT

**SCHWARZ & FORGER**  
CLEANERS AND DYERS  
704 Eighth Avenue,  
Low Rates Best Work Quick Delivery.  
Near 14th Street  
Phone 4126 Bryant.  
19 Branch Stores in New York City

**PATENT FOLDING DYE SCENERY**  
SPECIAL PROCESS: Artistic work done at reasonable prices. Give me a trial and save money. This  
kind of Scenery is FIRE PROOFED.  
— Telephone 230-31.  
STUDIO, 321 W. 38th St., New York.

OTTO H. ARMBRUSTER, Scenic Artist.

**London "Music Hall."**  
THE GREAT ENGLISH VAUDEVILLE PAPER.  
WEEKLY  
American Representative—MISS ADA M. CARLE, Room 705, St. James Bldg.,  
where a file of papers can be seen and advertisements will be received.

14 Leicester St., W. C.

**EDWARD R. SALTER** AMUSEMENT  
COMPANY  
WHY NOT HUSTLE FOR YOURSELF? YOUR CREDIT IS GOOD  
I WILL FURNISH YOU WITH SPECIAL PLAY-PRINTING and  
ONLY SMALL CAPITAL REQUIRED. WRITE FOR PARTICULARS  
Telephone 6109-38th. Suite 120-121 Knickerbocker Theatre Bldg. KEEP YOUR EYE ON SALTER